

N.Y.O. - Dec. 1913
Important Points on Copyright

JULY 2, 1913

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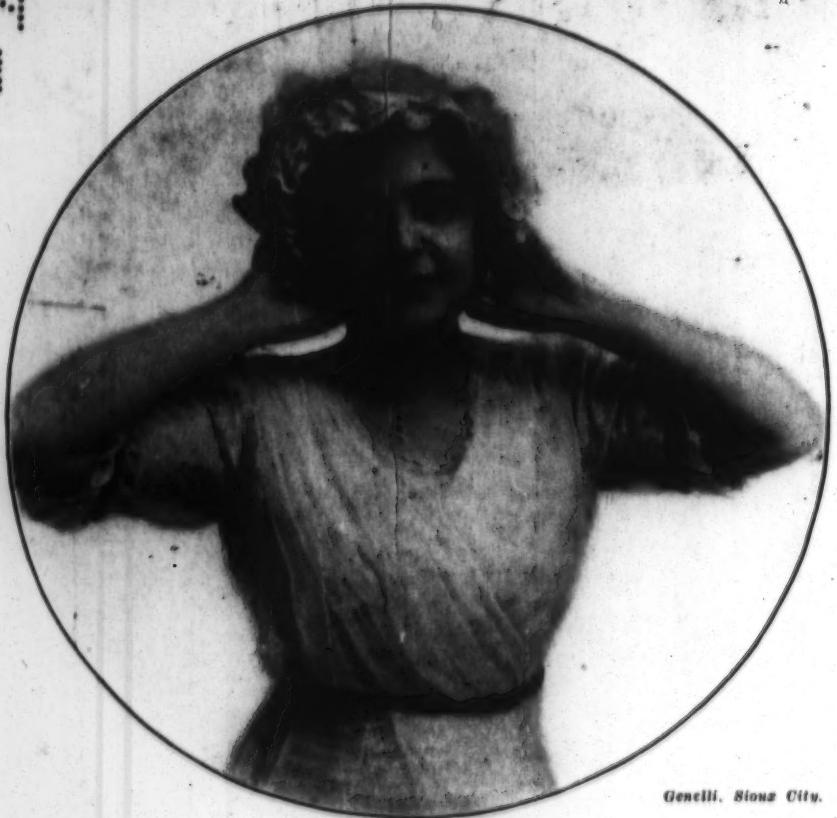


"Next Week: Exclusive Interview with Thos. A. Edison



White, N. Y.

ZIEGFELD FOLLIES
TEDS ARAB AND
STELLA CHATELAINE
IN THE "ZIEGFELD
FOLLIES" GAZETTE
ON



Genelli, Sioux City.

OLIVE VAIL

A Western Prima Donna who may come East



JOSE COLLINS AND TANGO DANCERS IN THE "ZIEGFELD FOLLIES"

White, N. Y.



Oite Barony Co.
ANGELA KEIR IN "SENTENCE SUSPENDED"

ON AND OFF THE STAGE



EDITH LYLE
Playing Special Stock Engagement in Chicago

THE

NEW

YORK

DRAMATIC MIRROR

ESTABLISHED JANUARY 4 1879



VOLUME LXX

NEW YORK, WEDNESDAY, JULY 2, 1913

No. 1802

FRITZI SCHEFF, RECALCITRANT

FRITZI SCHEFF has recently retracted her long settled rule not to see interviewers, for by hard experience she has learned the value of that method of taking the public more or less into her confidence. But she still retains her instinctive dislike of a formal interview: the volleys of carefully arranged questions and the supposedly genius-touched replies from the inspired fountain-head. She insists that if you come to see her, you *talk* with her, and do not attempt to interview her. To interview, anyway, is an active verb like to perform, say, a surgical operation, whereas to talk with a person suggests sociability and the fine network of complex relations which bind all us human beings together in a common interest.

The present writer was not at all averse to having a chatty good-natured hour instead of plunging into a series of set interrogations. He shares Miss Scheff's dislike of a formal interview; in fact, he never took part in one in his life. Yet since even the friendliest of interviewers cannot, without considerable more assurance than the present one possesses, drop in on leading playwrights and actresses to say "How do you do?" before some arrangement in advance, there is a reason or underlying motive for making the arrangement. My reason was simple. The small talk of the theatrical world, the wording of certain newspaper items about her and the generally sour face Dame Rumor took on when she spoke of Miss Scheff, had combined to make me believe that this well-known prima donna was jealous of her fellow-workers, hard to get along with, mean and petty in disposition, temperamental in the worst sense, violent tempered—to put it directly, an all-round hellish person. A few weeks ago Miss Scheff had with considerable spirit repudiated these rumors, and made, as it were, a formal declaration of good temper. Such a person suggested possibilities.

Thus we happened to drift into her reputation, as a topic of discourse. I say "happened," although, of course, I had planned with great labor that it should happen, for Miss Scheff, of course, might have talked with equal enthusiasm of polo, sheath gowns, labor conditions in Germany or the new morality. This last topic would have been the dreariest subject on earth, for the new morality is naturally nothing but no morality at all, which is a very old and very dull condition of affairs. And there was little danger of dullness as long as Miss Scheff talked of her reputation as a successful quarrel-provoker.

So when I first met her just after she had returned from a ride in the Park, dressed with becoming smartness and looking every inch as piquantly pretty and vivacious as one always fancies Fritzi Scheff would look, I began by frankly telling her that I didn't expect to get in to see her, and that if I did, I confidently looked forward to a dangerous explosion of wrath on my sitting in the wrong chair or making an inadvertent pleasantries. I added that meeting a friend on Fifth Avenue on my way to her hotel and telling him of my mission, he had bade me an affectionate farewell and had solicitously inquired if all my life insurance premiums were paid. I con-

Repudiates Her Reputation for Bad Temper, Jealousy, and Unmanageability. Her Experience a Valuable Lesson to Those Actresses Who Screen Themselves from the Public

cluded by observing that I was greatly amazed at her keeping the appointment at all—she was said to be so unreliable. That may have been a tactless beginning, but it would prove one thing, if Miss Scheff



FRITZI SCHEFF.

had a quick temper, she certainly ought to show it now.

She did nothing of the kind.

"A year or two ago," she said smilingly, "you would *not* have got in to see me. And, I ask, how would you have felt about it? You wouldn't have gone away feeling very friendly toward me, would you? If you had heard rumors of my bad temper and gracelessness, wouldn't you have been quite ready to believe them? Although you might not directly do me hurt, you never would have gone out of your way to have said anything nice about me, would you? Wouldn't you have been a sort of passive enemy of mine henceforth?"

I nodded agreement abashed. This was a far different beginning from the one I had been lead to expect.

"I put the questions in this personal way," said

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Miss Scheff, "to illustrate what I mean when I say that this reputation of bad temper and jealousy has grown up through a mistake in policy. Early in my career in this country I was led by my managers—very unwisely I now believe—to adopt a policy of seclusion. I was surrounded by a kind of sacrosanct atmosphere. No one was permitted to see me; and I was even forbidden to have friendly relations with the members of my own company. I abandoned any kind of personal or intimate relations with my public. Newspaper men, like yourself, only too readily published any bad gossip about me—they never were allowed to talk with me, the people who surrounded me were brusque to them. What else was to be expected? Even my own press agents invented stories about my stopping express trains in order not to be disturbed while I took my daily milk bath! Poor men! they had to exercise their ingenuity somehow."

"There was some excuse," went on Miss Scheff in earnest explanation, "for my acquiescence in this plan of *noli tangere*. My first experience with interviewers in this country was decidedly unpleasant. I couldn't speak good English, and they made me a sort of German dialect comedian. I shouldn't have minded that so much, if they hadn't also made me a dunce. So when my managers proposed that I should see absolutely no one, I readily agreed. It was a mistake, but it was only within the last two years I discovered how bad a mistake it was."

"A year or two ago," went on Miss Scheff, "a little incident woke me up to how everybody was taking stock in the newspaper hints and stories. One evening I invited the leading man of my company to have dinner with me after the play. As we were going to the hotel in my automobile he remarked, 'Madame Scheff, do you know that when I first joined your company I thought I should never get so near to your car unless it hit me?' Another example: people a short time ago said I was losing my voice. The real reason for that simply was that certain of my managers insisted and pleaded with me to keep on singing night after night when my throat was in no condition for me to sing, and when only a complete rest would have restored me to a normal condition. I said yes to their pleas (I, the unmanageable!), and each night consequently my throat got worse. Suddenly the skeptical attitude of certain audiences made me realize that here, again, false rumor had been taken for absolute truth."

"It is very difficult, single-handed, to fight down a tradition of publicity such as mine," Miss Scheff continued, by this time thoroughly warmed up to her subject. "I have no way of hitting back. I am alone and helpless." Miss Scheff clinched her fists tightly and looked defiant. There really was very little of the helpless in her appearance, and the interviewer involuntarily found himself wishing that he had Miss Scheff to fight his battles for him.

"How do you propose to do it?" I asked.

"Simply by setting facts over against lies. Sooner or later the truth will come out. And hereafter, too,

(Continued on page 11)

IMPORTANT POINTS ON COPYRIGHT

(The following article on Copyright, involving questions affecting the reservations of dramatic rights on stories, published in magazines, was prepared for the Bulletin of the Authors' League of America and is here published as a chapter of special interest to dramatists and managers, as it touches on matters in which the stage is vitally concerned.—Ed.)

THE case of *Dam vs. Kirk La Shelle Company*, decided in the United States Circuit Court of Appeals, Second Circuit, in January, 1910, is of such importance to writers for magazines and other periodicals as well as to publishers that it deserves careful attention. This case may be said to be the last important decision on the question of what protection the blanket copyright secured by a magazine publisher, upon his magazine, affords the authors of the various stories, articles and poems contained in it. The facts were briefly as follows:

Henry J. W. Dam wrote a story in 1898, called "The Transmogrification of Dan." In 1901 he sent the manuscript to the Ess. Ess. Publishing Company, a corporation publishing the *Smart Set Magazine*. The editor accepted the story and sent a check in return for \$85, together with a receipt reading:

"Received of the Ess. Ess. Publishing Company \$85 in full payment for story entitled 'The Transmogrification of Dan.'

This Dam signed and mailed back to the editor. At no time did he have any interview with the editor or any correspondence bearing on the understanding with which the story was sold.

The story came out in the *Smart Set* for September, 1901, and the particular number in question was copyrighted by the Ess. Ess. Publishing Company, in its own name, and bearing a notice which read:

"Copyrighted, 1901, by Ess. Ess. Publishing Company."

No steps were taken by the magazine or by Dam to copyright the story separately from the magazine.

Some time afterward Paul Armstrong wrote a play entitled *The Heir to the Hoorah*, which Dam claimed was founded on his story, "The Transmogrification of Dan." The defendant, Kirk La Shelle Company, presented the play by arrangement with Paul Armstrong.

On October 27, 1905, the Ess. Ess. Publishing Company assigned to Dam its copyright of the particular number of the *Smart Set* in which his story had appeared, in so far as it covered or protected his story, and all its interest in the story itself and any claim or demand which it might have for the infringement of the copyright in question.

In due course Dam sued for a preliminary injunction against the defendant, and in his affidavit swore:

"I have not at any time parted with any right or interest in said literary work, entitled 'The Transmogrification of Dan,' except the right for publication thereof in said number of the *Smart Set* for September, 1901."

Later on, the complaint was amended so as to allege simply that Dam sold and assigned the story in question to the Ess. Ess. Publishing Company.

Among other things in defense the Kirk La Shelle Company set up the claim that Dam's original statement, sworn to in his complaint to the effect that he had not sold any of his rights in the story to the *Smart Set*, except the right of publication in the particular number in question, must be taken as true; and that it followed as a necessary consequence that the blanket copyright secured by the Ess. Ess. Publishing Company, on the particular issue of the magazine, only operated to afford such protection as the Publishing Company needed as publishers of the magazine, and did not operate to protect the rights which Dam retained, whatever they might have been, including the right of dramatization which Dam claimed had been infringed and for which he asked an injunction.

The Circuit Court of Appeals found as a fact that Dam's statement that he had parted with no right or interest in the story except that of serial publication was not the case, and (in spite of Dam's original allegations to the contrary) that when he mailed the story to the *Smart Set* and the editor sent him a check for \$85 this constituted an absolute sale without reservations, and that the Ess. Ess. Publishing Company thereby acquired all right in the story, including the dramatic rights.

This, in itself, would have been a decision of considerable importance, in view of the widely prevalent belief that when a magazine writer sends his product to a magazine, without an accompanying letter specifying the terms under which the story or article is offered, he is selling merely the serial rights thereto. But the Court in discussing the facts in general went somewhat beyond the precise point in issue and held that if it had been true that Dam had offered for sale and sold to the Ess. Ess. Publishing Company only the right to print the story in serial form, that probably, as matter of law, the dramatic rights would never have been copyrighted at all, since it was a fundamental proposition that no one could copyright that which he did not own, and if the Ess. Ess. Pub-

lishing Company had purchased only the serial rights in the story, the copyright upon the particular number of the *Smart Set* would have operated to protect only those serial rights, and that as Dam had taken no further steps to protect or copyright the rights or interests in the story which he had reserved, and as the story had been published, there would have been an abandonment of it to the public and no protection for the dramatic rights at all.

The opinion of the Court is reported in 176 Federal Reporter, page 902, and reads as follows:

"It is claimed, however, that such steps accomplished no more than to obtain such protection needed as publishers of the magazine. Assuming that Dam retained the dramatic rights to the story, there would be much force in this contention. In such a case we doubt very much whether the steps which the publisher took to copyright his magazine, especially in view of the form of the copyright notice, would have been sufficient to protect the dramatic rights."

After referring to the case of *Mifflin vs. Dutton* (190 U. S. 265), the Court continued:

"In view of this decision by the Supreme Court, we think that had Dam retained the dramatic rights to his story, the entry of the magazine and the notice of copyright would have been insufficient to protect them.

In the case of the reservation of dramatic rights, in addition to the notice of the copyright of the magazine, it may well be that it should appear in some distinct way that such reservation of such rights to the particular story is made for the benefit of the author. Indeed, it may be that the author should contemporaneously take out in his own name a copyright covering such rights."

The Court then proceeded to hold that inasmuch as the Ess. Ess. Publishing Company had in fact acquired all rights to the story, the copyright which they secured on the particular number of the magazine in question did operate to protect all rights, including the dramatic rights; and that, since there had been a reassignment by the Ess. Ess. Publishing Company to Dam of the dramatic rights, he could properly ask for an injunction and an accounting, and they thereupon awarded to the complainant, who, at the time the decision was rendered, was the administratrix of Dam's estate, the total profits received by the Kirk La Shelle Company from its production of the play. The case was not appealed to the Supreme Court, but has since been settled, and, therefore, represents the law to-day, which may be stated as follows:

(a) The sale by an author of a story to a magazine, and the acceptance of a sum of money "in full payment for the story," without any further agreement, is in legal fact an absolute sale without reservation, carrying with it as an incident of ownership the exclusive right to dramatize the story.

(b) The copyright of such magazine is sufficient to secure the copyright of the story published therein, and protects the right to dramatize it when the publisher is the owner of both the story and the dramatic rights.

(c) (Dictum.) Where the owner of a story sells the same only for magazine or serial publication the copyright of the magazine does not protect those rights which the author retains, unless he takes some independent steps to copyright them himself; and since the publishing of the story in the magazine operates as an abandonment of such rights, if the story is thereafter dramatized by a third party the author can have no redress.

The action, although a recent one, was brought under the former copyright law, but there would not seem to be anything in the present Act which would qualify or render less significant the decision. The attorney for the Authors' League of America doubts seriously whether the dictum of the court (c) is the view which will ultimately prevail if the point is eventually properly raised either before the Circuit Court of Appeals or the Supreme Court of the United States. He believes that this court could have reached the same decision in the Dam case by another process of reasoning more consistent with the general understanding under which authors are accustomed to submit their manuscripts to editors and publishers. This he believes to be that, in default of any written or oral agreement between the parties, an editor or publisher of a magazine who purchases a manuscript does so on the implied understanding that he shall copyright the same and hold the copyright thereof in trust for the author, thus protecting not only the dramatic rights, but all other rights for the author's benefit. If this is so, the author can compel a reassignment of the copyright to himself when necessary, such as Dam secured voluntarily from the Ess. Ess. Company.

But, in any event, so long as this and similar matters remain in doubt, both authors and publishers should, for their own protection, agree on some system whereby the dramatic and all other rights are thoroughly safeguarded. This can be accomplished in either of two ways:

(a) The editor can copyright each story or article separately in the author's name, printing at the bottom of the first page thereof a proper copyright notice, as follows: "Copyright, John Doe, 1913." The

author should then immediately on publication mail one copy of the magazine to the Registrar of Copyrights in Washington, in conformity with the requirements of the present Act, enclosing the fee of One Dollar. This is perhaps the simplest way, although it involves a separate registration of the magazine for each story or article so copyrighted.

(b) Or the author can sell his story outright to the editor or publisher and safely reserve his equitable interests in the dramatic or other rights thereto by attaching to his manuscript a "rider" or slip somewhat as follows:

"This manuscript is submitted with the understanding that if accepted for publication, the same shall be copyrighted by the publishers and all rights under said copyright (except that of magazine publication) shall be held in trust for the benefit of the writer or his assigns, and will be reassigned to him upon demand."

The writer believes that, under the present state of the law, only by one of the two methods outlined above can a magazine writer be sure that his rights will be properly protected.

ARTHUR C. TRAIN,
Attorney for Authors' League of America.

The Information Bureau of the Authors' League has received a number of letters from members, asking what practical steps it is necessary to take in order that the author of the serial story appearing in a magazine may obtain for himself copyright of all other rights excepting the right of first publication owned by the magazine.

We take pleasure in printing herewith the reply to such a question received from Mr. Thorwald Solberg, who is the Register of Copyrights in Washington. In addition to following the instructions contained therein, the author should, of course, publish under each instalment of his story a notice of the copyright reserved by him:

LIBRARY OF CONGRESS,
Copyright Office, Washington.

DAM SAYS.—In response to the question raised in your letter of yesterday, I beg to say that it would no doubt be a safer course to pursue to file a claim of copyright in each serial instalment upon the deposit of a copy of the periodical containing it in accordance with the express provisions of the copyright law.

Under the express provisions of the statute, only the numbers which are deposited at the same time can be included in one registration. In the case of serial publications some publishers believe that it is a secure enough procedure to hold numbers and send three or four at one time, and if this is done the Copyright Office will register them upon the responsibility of the claimant.

It is to be noticed, however, that if that course is pursued, any inquiry as to whether the work has been registered for copyright in the United States must be answered in the negative before the deposit has been made. It is probably to obviate the possibly practical difficulties which might arise from such negative answers that more cautious publishers will deposit each instalment separately and pay a separate fee for each.

To the above I must add also that there is of necessity a limit of space in the record books of the Copyright Office for indicating the date of publication, and therefore the Office cannot undertake to include a great many separate issues of magazines with separate dates of publication for one registration.

(Signed)
THORWALD SOLBERG,
Register of Copyright.

FINDS AN OLD FRIEND

Not long ago, in Chicago, a white haired woman, still showing traces of a youthful beauty, called at the Illinois Theater to negotiate a pass which had been given to her for window space in her little stationery store. The man at the box office informed the woman that tickets could not be issued on the pass until 7:30 in the evening, and she was about to turn away when Will J. Davis, Sr., entered the lobby.

On learning the object of the woman's call Mr. Davis said that in her case he would make an exception and redeem the pass in advance. In thanking him the woman remarked that she had once been upon the stage. Further conversation revealed the fact that she was Fannie Heffron, a popular ingenue in the days of *Black Crook*.

"Do you mean to say that you are Fannie Heffron?" asked Mr. Davis in surprise. "Then please step up to my office a moment."

Once inside, Mr. Davis drew from his desk a bundle of old photographs and newspaper clippings, among which were two pictures of Fannie Heffron in costume.

"Many years ago, when I went to New York for the first time," explained Mr. Davis, "I attended a performance of *Black Crook* at Niblo's and saw you. I was so attracted that the next day I went to a store and purchased these two pictures of you. I never met you and never saw you after that, but I have always kept those pictures."

Miss Heffron told how she had afterward left the stage, and finally had opened a small stationery store in Chicago. Mr. Davis replied by saying that the new anti-pass regulation did not apply to her.

John Drew is booked for London to appear as Benedick in *Much Ado About Nothing*.

MORE BALLY HOO STORIES

By CLIVE NEWCOME HARTT

WITH all my novel ideas for Bally Hoo stunts, "advertising eccentricities," as someone has called them, it took a little girl in the window of a typewriting company in a small town I was working one day, to show me something entirely new. Noticing a crowd around the window, I immediately shouted, attracted their attention to Happy in the

aid of their party." (the only sentence in existence that is written thousands upon thousands of times by every typewriter pupil that ever starts to learn speed), I was actually turning out "copy" for the Hooligan show and something which I would have had to write anyway, either that night in the hotel or somewhere else, possibly, where a typewriting machine would not have been at my disposal. And this is what I wrote on a machine that I eventually bought, (one of the same make, I mean) while sitting in the window made up as Happy Hooligan, being all the while grinned and laughed at by the herd outside:

(This story appeared in the N. Y. *Clipper*, March 12, 1904. You will notice I very modestly left my name out of this—due, I might confide to you, to a villainous blue pencil in the fist of "Billy" Counihan, business manager and advance agent for Happy Hooligan, whose name, you will perceive, somehow, did not escape the printer's ink.)

"The Eastern Happy Hooligan company is advertised in an effective way. A few days in advance of the company a young man may be seen parading the streets of the towns in which the company is to appear. His make up is an exact imitation of the happy tramp whose personality has been the latter, is fortunately bailed out by the popular manager, W. J. Counihan, who has paid out many a fine by way of advertising Happy Hooligan.

That the life of this pictorially attired advance agent is not all ease was not long ago painfully illustrated by his treatment in a Pennsylvania town. Costumed in his rags he was making a tour of the main street about the hour that the public schools poured forth their throngs of boys. The joyful release from the imprisonment of the day seemed to heighten their desire to get in mischief, and on catching sight of Happy they proceeded to annoy him most distressingly. About thirty of them surrounded the unhappy Hooligan, reducing his already torn garments to tatters, and otherwise abusing him. Utterly unable to rid himself of his tormentors, he determined to seek the shelter of his hotel.

Making a sudden dash, he escaped from amid the crowd, but was followed by a shower of stones, bricks and garbage, some of the former inflicting painful bruises. He finally reached his hotel, and rushing through the caf, stopped only when he was safe within his room, where he proceeded to remove the causes of his recent ill treatment—the rags, the soiled make up, and the Happy Hooligan tin can from his head.

Shortly after Happy's disappearance into the caf a carefully dressed young man, with a neat suit case swinging from his hand, might be seen emerging from the same entrance. As he paused to light a perfecto, and apparently being surprised to see the motley gathering about the entrance, he asked one of them, an old, long-whiskered villager, the cause of the excitement.

"Well, there's a feller in there called Happy—Gallagher, I think it is—an' he's goin' to git all that's comin' to him when he comes out—we're a-waitin' fer him, and the old fellow shook his fist ominously, while with the other hand he was vigorously rubbing the back of his head.

"What has he done to you?" asked the erstwhile Happy.

"He ain't don' nothin' to me, but he's to blame for this big bump on my head."

"How was that?" asked Happy sympathetically.

"He was a-sprintin' away from a bunch of kids down street, when one of um trua a rock at him. He dodged it, an', as durned luck ud hav it, I got the dod-blasted thing in the back myself."

"What are you going to do to him when you catch him?" asked the young man, apparently interested in the outcome.

"I'm goin' to git him put in jail—that's what," was the irate answer.

"I wouldn't be too hard on him—the poor fellow seems to get nothing but abuse, anyway," said the young man. "I don't think you'll catch him, though. I'll bet a nickel he has escaped by the back door and skipped over the back fence by now."

"That's so," then turning to the mixed mob back of him, the countryman loudly advised them to follow him around to the alley and cut off the tramp's escape from that direction. A moment later and the sidewalk in front of the caf was clear, and the former Happy was left an unobstructed avenue to the depot, where he boarded a train for the next town, fervently hoping for less brutal treatment there than he had been recently given.

"I've earned my salary today, all right—all right," he mused.

So let me give you a tip: The next time you are shopping for a fountain-pen and the polite salesman hands you one all loaded with ink and asks you to "just try it," don't waste your time scribbling "John—John—" over and over again, or "this is a sample—this is a sample," but take the opportunity to clean up at least a little part of your mail by writing one

of your important business or social letters and while the salesman is anxiously awaiting your decision on the "try-out" you can be closing an important business deal, letting Susanna know when you are going to call again, or any other little "Billy Do" or "Doe" Bill that may be well gotten out of the way at the moment. In other words, take Happy Hooligan's



Jackson and Co., Brooklyn, N. Y.
CLIVE HARTT AS HOOLIGAN.

buggy, and, leaping out, made a bee-line for that window, determined to get some of the interest of that crowd before I left.

The young lady was sitting in the window with an ordinary typewriting machine from which she had disconnected everything but the period, dash, or hyphen, underscore line and quotation marks, and, by slipping a sheet of paper this way and that inside the roller, continually tapping on the period, dash or underscore, which ever suited best her purpose, was making excellent rough sketches of different faces among the interested crowd outside the store. Spying me, she indicated that I should pose for a sketch, her artistic sense immediately assuring her that not only was I a good subject, but that it would increase the crowds still more when they saw whom she was sketching on the typewriter.

Well, she made several most remarkable and characteristic sketches, pinned them all up among the others for the audience to examine, and, then, as the crowd had now assumed immense proportions, the manager smilingly beckoned me inside to allow the mob to thin out. After a lot of "how-de-doos" and "how-do-you-keep-your-nose-ons," and other stereotyped questions that I am tired to death of answering, so often do they repeat themselves, a principal favorite being "How do you ever get that *sick* paint off your face?" my stock reply to that one always being: "Oh, sandpaper," which causes more gasps of horror; and so, after kow-towing to the chief clerk, the salesmen, et cetera, and et cetera's friends, the manager suggested that I step into the window, and operate the machine a little while, "just for an ad. for the show"—he didn't mention the ad. for the typewriter—"just for the show," he said, so I did.

But I asked him for a machine with all the characters working, because I'm some pounder of the mill, myself, I am, if you want to know it, using the "touch system" wherever possible—as numerous I. O. U.'s will vouch for—and so I sat me down and put in a paper.

What to write hadn't occurred to me, so, in order to combine business—bally-hooing, press-agenting and window-typing, in one—I decided that while apparently monkeying around, I would just send in a little story I had in mind to Josephine Gro, of the *Clipper*, and, while, no one really knew that I was doing any more than spinning off innumerable lines of "now is the time for all good men to come to the



Jackson and Co., Brooklyn, N. Y.
CLIVE HARTT AS H. LAUDER.

advice, and "make everybody help you do your own work" which will make them happy and get you in the habit of handling your precious time with economical (pronounced ek-o-nomical, and not ee-ko-nomical) expeditiousness! Selah!

BOON TO GERMAN ACTRESSES

("Veteran Diplomat" in New York Times.)

Among the many philanthropic organizations which owe their origin to the Empress is the Central Association of German Actresses, which has of late years done more toward elevating the stage in Germany than has ever been accomplished by members of the aristocracy who have seen fit to join the dramatic profession with that object in view. The work of this society is to enable actresses to provide themselves at the lowest possible cost with the costumes considered necessary by the managers of the theaters. It is well known that, although plays in Germany are beautifully put upon the stage, the salaries paid to the actresses do not in many cases cover the expenses of the stage dresses.

The Empress makes a point of giving all her Court and evening gowns, which were formerly the perquisites of her dressers and maids, to the association, and has induced her daughter-in-law, her sister, Princess Frederick Leopold of Prussia, and the other Princesses and ladies of the Court of Berlin to follow her example. Those who feel that they cannot afford to give the dresses are asked to sell them as cheaply as possible to the association, and the latter turns them over at a merely nominal cost to such women of the dramatic profession as are in need thereof. The organization is managed entirely by great ladies, the Empress herself acting as President, and in this manner they are brought into personal contact with actresses both of high and low degree.

The intercourse thus established has been most beneficial, for it has not only helped to place the social status of the stage on a more agreeable basis, but it also constitutes an incentive to ladies of the theatrical profession to keep their names and reputations free from blemish, since they naturally understand that the Empress and the women of the great aristocracy can treat them as friends only so long as they live up to the same standard of respectability as that which prevails in the best circles of society and at Court.

CREATING INTEREST IN DRAMA

THE duty of a dramatist is to create interest as soon as possible and to maintain it to the end. Whenever he can he should increase the interest. His real art lies in preparing the idea, getting it accepted, and making it seem possible to his audience. This work is done by illustrative action.

Right here I might as well scotch the snake of truckling. Truckling is of many kinds, but no writer ever truckles without being conscious that he is truckling. For that reason, vicious truckling is easily discerned. When the dramatist does something merely to please the public, although it violates his ideals of art, has no place in his piece or is inconsistent with the true action of his characters, he is guilty of truckling of the worst sort. On the other hand, when a writer shows the ability to link himself to his audience, through keen knowledge of their tastes and foibles, and in that way to make his ideas tell, then you may be sure he is a dramatist. Such a writer has dramatic persuasion, which is the first essential to successful playwriting. He can think from himself through the characters to the public.

To tell the simple truth, the public likes a plot. Artistically, a play may be admirable without it, but the public is little inclined to be delighted with such a play. The reason for this is simply that a plot helps to make clear what the author is trying to do, what he really means by his play. The plot provides him with the vertebrate structure of his play. An audience may hear Henry VI, which is a mere succession of episodes, and at the end have no idea what it

From a Lecture of Prof. George P. Baker

has heard. We need unity and structure, therefore, in order to get simplicity and clearness of effect.

The dramatist used to be content to introduce the comic element into his play through characters who had no part in the development of the plot. Surely it is better art to make your comic characters part of the plot and necessary to the story.

There is no artistic reason to deter an author from writing plays of only two acts, or even of one act. But in doing so, he forgets his audience. The demand for the division of a play into acts comes from physical necessity. The average American audience is unable to pay close attention for two and a half hours at a stretch. Then, too, there is the need of the human body for refreshment. But there is no logical relationship between the number of acts and the kind of play you wish to write—farce, comedy, or tragedy. Your division into acts should depend on the way your dramatic story divides itself into successive periods in point of time.

Germany and France can originate plays of unalloyed gloom. In America, this is not yet possible, thank heaven. We are a different people racially, and the difference in our plays is merely an expres-

sion of that fact. We should neither strive to imitate foreigners, nor take their plays and remodel them to suit our own canons.

You should make the purpose of your play clear at the outset. Also, you should make it clear what is to be the dramatic form of your play, whether tragedy, comedy, or farce.

The dramatist's first difficulty comes in making his situation, clear to the audience. He must inform the audience of his characters and of their relationships, one to the other. There are several ways of accomplishing this end, some of which are beneath contempt. One device is to make the printer do the work, and have the programme include a sort of biography of all the characters. This is one of the ways beneath contempt. Equally reprehensible is the attempt to put the information in the stage directions, a practise which has been much abused of late in printed plays.

The drama must give such information without such aids. If you cannot do so without them, then you ought to be writing novels, not plays. Among legitimate devices, there are our old friends, the maid who is setting the table and the butler who is dusting the mantelpiece, while they relate the family history and secrets for the past twenty years. Again, and amateurs almost always use this subterfuge, there is the soliloquy. In good drama, the essential points should be covered. You should make yourself clear without having the air of one who makes explanations.

BACK OF THE CURTAIN

LILLIAN RUSSELL will sail July third ostensibly for two months' rest by travel, really to collect picture data on the conditions of working girls in other countries. She will visit Germany, Austria, Belgium, Holland, bringing back from those midrib countries proof that things aren't as bad with us as they might be. By showing us a woman yoked with an ox, ploughing the fields, she will aim by comparison to lessen the miseries of standing behind the counter eight hours a day. That this will be purely philanthropic work, a little bird chirps to me. She will address department store girls and others by invitation. But it will not follow that Miss Russell will deduce from her sociological studies that we should not endeavor to improve existing conditions. She is the daughter of one of the original suffragettes and didn't march in the last parade because she wasn't in town.

Ann Sutherland has given to her Summer home at New Canaan, Conn., the title, Thistledown Cottage.

"Where was I born?" Doris Keane whispered to Virginia Harned, who was calling on her during an interview.

"Don't you know?" retorted Miss Harned.

"I know very well. I almost remember the event. It occurred in Chicago. But it sounds so much more romantic to say the South or California," rejoined the Madame Cavallina of Romance.

The once-a-weeker who would as lief miss her breakfast as her Tuesday night at the Manhattan Opera House tells me that after Joe Totten's speeches the most popular feature of the organization is Ann Acer, who played the maid in *The Girl in the Taxi* last week.

Mlle. Dazie is enjoying her masquerade under the alias Ann Acer. It's a very different world, she tells me, grave, grinding stock with a new part each week, than one production a season on Broadway, with two or three dances. The audiences are more spontaneous. The study is a disciplinary interlude. But she is quite as well as before her accident, and, since she wouldn't abandon dancing unless calamity compelled, her life this Summer of 1913 as Ann Acer is, after all, only an interlude.

Wilmott Williams says the old-fashioned contempt entertained for the vaudevillian by the legitimate has not perished. "It's dying," he said, "but it has not quite vanished from this broadminded earth. A typical legit of the old school was forced into accepting, much against his will, a small part in a sketch playing in a vaudeville house, and resented greatly his close association with 'variety performers.'

"On the bill was an acrobatic act, whose owners and operators were jointly composing a letter in their dressing room. They were having a very hard time of it, their spelling not being on the high plane of development attained by their arms, legs and chests.

"As the old timer passed their open door one of the boys, worry on his face and pen in his hand, called, 'Say, cull, howd'y spell terrible?'

"The legit, with a snort, his head held high, paused to answer witheringly:

"Sir, I do not know, for I have not seen your act."

If William H. Thompson ever asks you to an after theater supper accept the invitation before he changes his mind, for he is as rich in reminiscence as Rockefeller in Standard Oil stock, as affluent in anecdote as Carnegie in speeches and libraries.

Edwin Booth is a figure in the background of the



Mlle. DAZIE AND GRACE LEIGH UP IN A TREE AT GREEN SABLES, CONN.

rich tapestry of his memories, and yet he has an up to-morrow quip for the youngest and liveliest Lamb. "I'm sixty-three," he tells you as proudly as he might say, only he wouldn't: "There's no better character actor in this country than myself."

"Newspaper folk go to well preserved beauties and ask them how to keep young," I said to this gay lad seven years short of the allotted span. "Will you tell us how your recipe for youth and—"

The expressive Thompson hand, raised in warning, prevented my finishing with "beauty."

"I treat men of my own age with respect. I listen to them, and at the first chance I run away from them as fast and far as I can. When I meet children I stop as long as I can to play with them. I don't grow old because I won't think old."

Mr. Thompson's dislike for incompetency, strong as Richard Mansfield's and Henry Miller's, is more gently expressed. Sometimes he displays it in a more overwhelming manner of utter and questioning silence.

There came to him one evening after the play a young matinee idol, straight-limbed, straight-nosed, agile, but not too generously stocked with brain. Said the matinee idol:

"Billy, we all love you, and especially in Shakespeare, but do you know, you mispronounce a word in that speech? You say 'Titans?' It's 'Titians.'"

He won't tell who is this at present exponent of the classics, but he mentions with affection John Mason, who, when an admirer said: "Mr. Mason, we enjoyed your performance hugely to-night. Do you know that William H. Thompson is like you? We all noticed it."

"Thank you," drawled Mr. Mason, "but it would be prettier of you to say that I'm like him, since he coached me and put me on the stage."

Like most good actors he does not overflow with tenets about acting. "Personality is a gift of God," he says, "and people of to-day want it. Eva Tanguay is proof of that. But the actor must know his book. Said Wilton Lackaye to Maurice Barrymore about an actor—it happened to be myself—"Think of his going on in that part after one rehearsal. We have to rehearse for four weeks." "He does not have to be taught to act," said Barrymore. "He has learned that. All he has to do is to learn his lines." And so I say to my wife: "In the old days we played one hundred and thirty-two parts in thirty-three weeks." When you've done that you don't need to rehearse for three weeks to teach someone how to pluck a rose. To play well you must absorb a part and then exude it. That is what Booth did. And before and through all else you must have sincerity."

But it was too near to vacation time to talk much of acting. The first time he was to have more than ten days' rest in six years was imminent. "An Object Lesson" was to rest from its long vaudeville while the headliner rested in a village by the sea. His mind teemed with 'Sconset. He longed to gather with Digby Bell on the golf links. At 'Sconset they've named the twain: "The Hermits of the Links," because they golf all day and at night are too tired to pay or receive neighborhood calls.

And he wanted to puzzle again his dainty wife, Isabel Irving. He chuckled as he told his wicked purpose. "When people climb the steep road that leads past our house to Sankaty Lodge they stare at The Captain's Cabin, and the air being so clear and voices carrying so far, we can hear as distinctly as though the speakers were in our living room on the main deck of the Cabin. 'That's Isabel Irving's home.' 'That place belongs to Isabel Irving,' I hear them say. And I look out of the corner of my eye at my wife and she looks quizzically at me. People are used to seeing the pictures of the house in the papers and magazines as 'Isabel Irving's house.' It's never 'William H. Thompson lives there.' I've been listening

(Continued on page 9.)



Forest Huff has the distinction of growing the only successful garden ever grown on Fire Island Beach, and can show the goods.

When the Ames play contest opened, an average of two plays a day came in. Before long the average went up to five, and now every day anywhere from seven to twenty come in every day. Authors seem to forget that after all the building is only a Little Theater.

May Carson, a Chicago girl, was a passenger on the Oceanic. She returns to her native shores with the flattering self-consciousness of having taught tango dancing and roller skating to Prince Beban and the Grand Duke Michael of Russia, but does not say which of the two will adopt the one or the other professionally.

Mary Manning's lawlessness, which landed her in a Detroit police court for violating the automobile law, is explained. It was not a homicidal spirit that prompted the actress to endanger the lives of a crowd of people who were waiting for a car, but a desire to get "court room atmosphere" for a book she is writing.

Why is it that when an actress returns home for a rest the newspapers always speak of her as the guest of her mother or her other relatives? The latest instance is that of Lily Cahill, who made good this last season in The Road to Arcady, Joseph and His Brethren, and A Man's Friends. She reached her home in San Antonio last week and the papers there did the rest. One interviewer was so eager to give her the credit due that she referred to the praises of Benno Wolf, of the Herald, and "Alian" Dale of the World! Miss Cahill will be a "guest" in San Antonio for the summer and return to New York at the beginning of the season.

Edward Sheldon, author of The High Road, in which Mrs. Fiske will tour from September next until February, when she will appear in a new production in New York, is one playwright who has no apologies to make for the season of 1912-13, which, generally speaking, was no more rosy for playwrights than for producers. The failures of the former resulted in many heavy losses for the latter, but Mr. Sheldon, with a complete season for The High Road and a New York run of nearly six months for Romance, is spending the summer in Europe, as fare-free as to the future as he is to the present, since both plays are certain to be consistent breadwinners for him next season. The rewards to the playwright are generous indeed—when he writes successful plays.

The Liebler Company moved its offices from the Century Theater early this week to the new building at the corner of Thirty-first Street and Fourth Avenue, just erected by W. F. Connor, a director of the company. In transporting the truck loads of press materials, Theodore A. Liebler, Jr., discovered a large picture of Mabel Hite and Mike Donlin, recalling the days when they introduced the turkey trot to New York. At that time they were in A Certain Party. The firm sent out a great quantity of press material about this new dance, but the newspapers didn't care to give it more than agate type. Now it is a poor day for news when the name of the dance doesn't appear in the headlines, anywhere from the woman's to the sporting page. But the Lieblers don't boast of having introduced it.

Milton Aborn, from all accounts, is stirring up a perfect cyclone of excitement in London in his efforts to organize an English-speaking opera company for the Century Opera House. The Savoy Theater has been besieged by male and female singers hoping to be picked out for the City Club opera. So many sought appointments with him that he was forced to hire a ballroom for the voice trials, but singers continued to come in such rapid succession that Aborn in desperation enlisted the services of Daniel Mayer, the concert impresario, who assisted in the selection. This looks like business; but what the Rialto wants to know is why the management of the Century Opera House has to go to London to fill the ranks of the opera company, when thousands of American singers in New York are clamoring for an opportunity to realize results from their years of study. We first spend our money to send our singers abroad to study singing, then we spend it to send our managers abroad to engage singers for New York, and finally we spend our money in popular subscriptions for opera in England to be sung by imported artists.

That is the talk on the Rialto. But perhaps we wouldn't regard English opera sung by American singers as worth going to hear. Maybe that's it. It sounds more imposing coming from London or Paris.

The English tongue finally promises to become universalized, wherever "she" is spoken. Nor is it the cockney brand which will bring it down to a common level. The American vaudeville actor is getting in his fine work, if the opinion of Henry James goes for aught.

Says Mr. James: "The stage is given up to abominable dialects and individual tricks."

To which adds James Sharpe, the secretary of the London Playgoers Club: "The American comedy artists, clever as they are, are especially to blame as a corrupting factor in the purity of our speech."

"One is reluctant to confess also that there is in England a certain craze to imitate all sorts of Americanisms, and it is quite possible that imitation of the freaks of American pronunciation may be one of them."

The Stars and Stripes forever!

Mr. Sharpe concludes with: "It is comforting, however, to know that all the leading actors on the American stage to-day, with the exception of John Drew, are English and speak their lines with the English accent."

Therefore, unfurl the Union Jack and sing "Britannia Rules the Wave!"

Thomas Edison is indeed a wizard. His latest display of genius, which is as startling as it was unsurpassed, must dispel the last shred of doubt, if there are any such left.

Mr. Edison's "talkies" need voices; likewise his "singies," which brings to his magician's lair many an applicant. Only those who are bid, however, for the bedes grow tall around Menlo Park.

Mr. Edison has his own ideas about what sort of tones are needed for his records. Vowel-sounds are his specialty—particularly the O sound, which appeals to him. (Voicists take notice.)

After a demonstration of the singer's powers, and compliments from the wizard—Mr. Edison is a very Chesterfield, remember—he himself illustrated that the O sound should be formed for emission, by pressing his lip into shape for a deep siren-like tone—that sort which is known in vocalization as the sombre. Why, he only knows, and it remains for others to find out.

"Now, if you will take this card and see Madame Dr. Grass," the genial wizard addresses the anxious candidate, "she will perfect you, and then you come and sing for my records!"

The Madame, it is needless to say, is a "voice-builder."

Paste this in your hatband and occasionally read it to strengthen your will power not to tattle:

For the sake of truth, the reign of peace,
And for the love of my fellow-man,
I will never be a tattler.
I will never repeat my rumor
Which may cause pain, or affect adversely
A man's standing in the community,
Until it has been subjected to three tests:

1. Is it true?
2. Is it kind?
3. Is it necessary?

If I do not know positively that it is true
I will not say it.

If it is true, but not kind, I will keep silent
Unless it is necessary to speak.

If it is necessary to speak
The truth shall be told lovingly,
For the protection of my fellows

And the welfare of the wrong-doer himself.

I will never mention personal affairs to
others.

Until I have sought to be reconciled
To the offender himself.

I will remember that every idle word has
its harvest.

For both speaker and listener,
And I will strive daily to refrain my tongue
from evil.

And my lips that speak no guile.

—Author unknown.

The visit of the convict ship Success to these shores revives an episode of peculiar interest in Frank Currier's personal experiences, many of which were of unusual character.

Mr. Currier is a largely traveled man and has also knocked about some in the Antipodes.

When in Australia in 1892 the old convict ship Success was lying in Melbourne Harbor, Currier conceived the idea that it would be a good scheme to fit her out as an exhibit at the Chicago World's Fair in 1903. He got "a hustle on" and organized a syndicate that acquired the ship, which was sailed to Sydney, N. S. W., and there cleaned up, restored to her former horrid self and equipped with historic wax figures. A man was found who had once been a convict aboard her in her gruesome days, and a skipper was procured to sail her. Mr. Currier was to be "artistic director."

While lying in Sydney Harbor one fine day, the old bulk, in some occult sort of way, went suddenly to the bottom, and there she lay, supposedly to remain until the crack of doom, when all man and ship-kind alike should, at the sound of Gabriel's trumpet, be resurrected. And so, like Gumption Cule, Currier saw his speculation gone to smash.

One beautiful Antipodes day, however, years after, another brilliant mind of the Currier brand, conceived the idea of raising the derelict (which emphasizes the saying that there's no rest for the wicked, whether man or ship) and converting it to the very purpose originally planned by the American actor. This time the old teakwood bulk

favored the speculator and she has since been floating around in the world's waters, shown as a terrible example of Man's Inhumanity to Man, in the days which, let us hope, have passed, never more to return.

And thus it happened that Frank Currier remained an actor of dramatic roles instead of becoming co-skipper and artistic director of that floating chamber of horrors, the convict ship Success.

Lawrence d'Orsay rushed to the defense of the English language in support of Henry James's criticism of English as "the" spoken by Americans in London.

"Americans corrupting the English language," I think it is quite probable—quite improbable," drawled Mr. d'Orsay. "Really it is surprising what the American public demands in the way of language from actors. Yes, indeed, I myself have been guilty of some quite gross violations of English, but I can't help it. Really, it's not my fault at all, you know. For instance, here in All Aboard I represent an English captain and I am compelled to refer to a certain person as a 'bunco man.' That isn't good English at all. In England we would call him a 'sponger' or something of that nature."

"The first night or so I did use the word 'sponger,' but the audience didn't seem to understand you, know. So Mr. Field suggested that I use the words 'bunco man.' I really shouldn't do it, I suppose. I think Mr. James is quite right, quite right. Yankee actors really are careless about preserving the purity of the English speech."

THE USAHA.

The PUBLICITY MEN

Walter J. Kingsley has retired to Atlantic City for a month.

Al. Strassman is to be given an opportunity to exploit Potash and Perlmutter.

Ben Atwell, whose last exploits were for The Whip, has become manager for the Monopol Film Company.

Newspaper men who call at the Brady offices these days have the pleasure of talking to Charles McCall. On his word, Mr. Brady will be back July 15.

Charles Emerson Cook, who writes those press notices about Belasco being a "wizard," has gone away on his vacation for a few weeks. For fear he might have work sent to him, he took his address along.

Charles Salisbury, last season ahead of The Typhoon, is to go out next year ahead of Snow White. The fantasy will play the larger cities in the East and West, regular night engagements, with special matinees for the children.

Walter Duggan has signed a contract to go ahead of Kitty Gordon in The Enchantedress next season on a trip to the Pacific Coast and back. Mr. Duggan became her press agent last Spring and he made a hit with Kitty. She will come into New York about Jan. 1 with a new play.

A ball room on the roof of the New York Theater, opened Thursday night under the name of the "Jardin de Danse," has Edward Everett Pidgeon as its press agent. William Morris and Carter De Haven have attached their names to the enterprise. Mr. Pidgeon refers to his own invitations as "prettily phrased."

L. H. Mitchell, general press representative of Winthrop Ames, has not been at all affected by Clayton Hamilton's outburst against press agents. Far from it! He has written a play himself, and taking advantage of the fact that Mr. Ames didn't bar his own employees, has entered it in the \$10,000 prize contest. Mr. Ames retaliated by making him read some of the worst plays, and now Mr. Mitchell runs the chance of meeting his own play face to face.

The thumbnail classics in which Arthur Hopkins is now educating the great American public bear a slight resemblance to those in which William A. Brady formerly instructed us. It is rather warm weather to work it out, but when a signed article by Edna Goodrich appears on the same sheet with the classic by Mr. Honkina, it is only natural to glance upward at the heading. "Terkington Baker, General Manager." Mr. Baker is one newswoman man who hasn't forgotten how to write since he entered the theatrical business.

A San Francisco paper says that J. J. Rosenthal is known in show circles all over the world. So he is. The same paper tells its breathless readers that Mr. Rosenthal has launched such successes as Julian Eltinge, Dustin and William Farnum, and Gyna Love. In addition to having been the manager of a chain of six theaters in Berlin, Mr. Rosenthal is going to encourage art as the producing manager of the new Anderson Theater in San Francisco. He says he has already contracted for eight new musical comedies, to be produced next season simultaneously with their appearance in New York. He is here now to sign contracts with several stars and many more noted authors. In the New York Theater Building is an office with this on the door: "G. M. Anderson Amusement Co., J. J. Rosenthal, Manager."

OLD PLAY DAYS

No. 8

Ingomar, the Barbarian, played against the Rock River Methodist Conference that was held in Dixon, Ill., the year in which McKinley made his first Presidential campaign. A political meeting in the afternoon was addressed by Senator J. B. Foraker. A horse race had been advertised for the same day, but it had to be postponed.

It was a big day in Dixon. Bishop Fitzgerald presided over the conference. The bishop had seen enough of life to know that a church conference couldn't stand out against everything. When one of the members moved that the conference take a recess until the following morning, the fine old presiding officer said he would not put the motion, but he would declare a recess until the next day, "because," he added. "I want a little time to make up my list of appointments; besides, I want to attend the political meeting this afternoon myself." The latter part of the announcement caused a ripple of merriment to wobble the religious convocation.

After the conference was recessed several Chicago newspaper correspondents gathered around the bishop and inquired if his list of appointments would be ready to give out that night. The bishop was non-committal, and inquired the reason for the anxiety.

Henry Varian, now assistant business manager of the New York (morning) World, as spokesman of the correspondents, explained that a play was to be given that night, and if the bishop was not going to hand out his appointments the boys would like to attend the "show."

As nearly as can be recalled, the good bishop replied:

"I don't know how this conference is going to end. I am staying at a hotel whose landlord is an ex-prisoner. When I put up there some of the clergy thought it was a mistake. But I stuck to my arrangement. To-day some of the conference suggested a recess in order that any who wanted to do so might attend Senator Foraker's political meeting. I agreed to this. Now you boys want to attend the theater, and think that I ought to hold back my appointments until you have had your fun. What's the play?"

Mr. Varian said it was Ingomar, the barbarian.

"It's a play that even a Methodist preacher might see without violating any obligations," replied the bishop. "All right," he added. "I'll hold back my appointments on condition that next Sunday every one of you attend some church in Dixon."

Unanimous agreement to the bishop's proposition was given and the correspondents hunted up the manager of the Ingomar company. They explained to him that a Methodist conference was about as much as Dixon could stand without a piny company breaking in, unless the management made some concessions.

This concession, suggested the correspondents, was the tender of a box to Bishop Fitzgerald and any of his clergy whom he might invite. If the manager refused, the conference would hold a session that night, and as the conference was free it would keep a lot of people away from the play.

The manager had had all sorts of experience in his theatrical life, but never before had he bucked up against a religious body. However, he was in for it. He gave his invitation to the correspondents, requesting them to deliver it to the bishop, and invited the press gang to bring the bishop in.

A piano was the orchestra that night. The man at the keys was imitating the singer in the Colorado choir—doing his best—when the press "gang" entered the theater with the "bishop" and several others of the cloth. The manager was invited to the box and introduced to the clerics. He was "honored" by their presence. It was the first time, to his knowledge, when a religious gathering had quit business to attend a theater—and so forth.

The play dragged. Parthenia forgot some of her lines, and Ingomar acted as if he never would be tamed. The company however, was rewarded with several bunches of flowers thrown from the "bishop's" box. This, indeed, was a triumph for the profession—to receive floral favors from a bishop and his associates.

When the play was over the newspaper "gang" waited on the management and informed him that the "bishop" and his brethren had liked to go back of the curtain and meet Parthenia and the Barbarian.

Then the manager knew the "gang" had played it on him as the heathen played it on Bill Nye. The "bishop" and his associate "clerics" were made up from some of the rounders of Dixon, who had a box for the first time in their lives.

The trick was kept dark and the conference never heard of it. But the manager of the Ingomar company never again visited Dixon, so far as is known. He took his "medicine," however, like a real sport, and although the performance was a frost, the manager gave the newspaper "gang" the best that he could buy in the little religious town on Rock River.

FRANK H. BROOKS.

HIS MAGIC COULD NOT HOLD WIFE

Chicago, June 14.—"The Great Raymond," known in vaudeville as a magician but who is in private life Morris H. Saunders, confessed to Judge Foell in Chicago that his talents were unavailing to retain the affections of his wife, Mrs. Martha L. Saunders. He was granted a divorce. Saunders told the court that his wife left him on Oct. 10, 1910, while they were playing at Genoa, Italy.

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he owes his success on the stage to collaboration. What Mr. BENNETT does not know of the dramatists' art would fill more space than his article on writing plays in the *Metropolitan*.

SPARKS

(From "The Thespian," Kansas City.)

Nearly every day you see something in our daily papers about some civic society or other organization which is going to accomplish great things, the first of which in almost each case is the elevation of the stage. In *The New York Mirror* of last week is an article bearing upon this subject which we wish every man and woman with even a limited education could read. It treats the subject exhaustively and we regret that the length of the article prevents our copying it verbatim. This slush about elevating the stage is getting to be obnoxious, to say the least. Why should we elevate the stage? What is there about it that needs elevation? Is there any profession that calls for more gray matter than the stage? Is there any profession that requires greater mental effort? Is there any profession that calls for a better education in order to be successful? Is it because the members of the profession are degenerates? It cannot be for any of these reasons we are sure. Then why the necessity of elevating that particular profession to the exclusion of others? We are tired of hearing this cry of elevating the stage. And that reminds us that there are other professions which we believe need elevating much more than does the stage. For instance, in the Kansas City Post of June 11 there is an article which is very apropos upon this subject. It is an Associated Press dispatch from Atlanta, Ga., in which the assertion is made that there are more preachers than bartenders in the penitentiary of that State. To be exact, the report of the Prison Commission of that State says that there are twenty-three preachers and seventeen bartenders serving as convicts in the Georgia penal camps. The report says further, "There are nurses, school teachers, blacksmiths, clerks, coachmen, policemen, doctors, lawyers, preachers, pilots and others," but you will note that the word actors is omitted. In the face of such a report the question naturally arises, Where is elevation needed the most?

AN OPEN LETTER

THE SOCIETY OF THE ALUMNI
OF
THE AMERICAN ACADEMY OF DRAMATIC ARTS,
NEW YORK.

To the Members of the Society of the Alumni.

DEAR FELLOW MEMBERS: It is my sad duty to inform you that I have received word of the death of our beloved member and for many years our president, Anna Warren Story.

Miss Story was for so many years the president of this Society, and worked for its welfare and for each individual member with such untiring devotion and zeal, that it is our privilege to unite, though distance divides us, in fitting thoughts in her memory and loving remembrance of her notable success as an actress, a reader, a teacher, her many gifts, and that personal faithfulness which endeared her to all who met her. Her activities were many and her sincerity of purpose animated her ideals and efforts which were always toward the fine and the noble. Among the many interests in her life, this Society, and all it could mean, was enshrined in her heart, and though ill health has caused her absence from us during the past few years, we still have felt her presence and her abiding affection, and what she has done in the years past must be our inspiration for the achievements of the future.

To her family, her associates in the Academy of Dramatic Arts, in the Cutler Institute in the New York Teachers of Oratory, of which she was a charter member and for many years its treasurer, her academy classmates, in especial M. Helena Zachos, with whom she long resided at the Seville Apartments in New York; her fellow officers of the Alumni and all our members, as there is not time to convene the Executive Board and many of its members are absent from the city, I beg to express sympathy in this loss of her whom we esteemed so highly and dearly loved.

Being her successor in office, and having been installed by her, and for so many years her associate and close friend, her death is a poignant grief to me, and I ask for your faithful sympathy and your sustaining fellowship.

For those who wing their flight
To heavenly realms above,
Let us, as one, unite
Our songs of praise and love;
And in their passing, find each other dear.
And, strengthened, meet each task that waits us here.

Your sorrowing president,
LAURA SHEDWICK COLLINS.
Hotel Chelsea, June 14, 1913.

EDITOR'S LETTER BOX

BASSNETT DIGEST.—The "Red Book" classified telephone directory, to be found wherever an instrument is in New York, will provide you with an ample list of lecture agencies. The Civic Forum Lecture Bureau is at 19 West Forty-fourth Street; International Lecture Institute, 17 Battery Place; J. B. Pond Lyceum Bureau, 1 Madison Avenue; G. Arnold Shaw, 12 Charles Street; Star Lyceum Bureau, Tribune Building, and Tompkins' Musical and Lecture Agency at Carnegie Hall. The Mirrors cannot undertake to give any opinions as to reliability. Boston addresses will probably be found in a similar classified directory.

J. R. DILLAHY.—The Pirates of Penzance, by Gilbert and Sullivan, was produced in New York for the first time on any stage by D'Oyly Carte's London Opera company, Dec. 31, 1879, with the following cast: Richard, Broccolini; Frederic, Hugh Talbot; Edward, Fred Clifton; Mabel, Blanche Roosevelt; Major General Stanley, J. H. Ryley; Samuel, J. E. Nash; Kate, Rosina Brandini; Edith, Jessie Bond; Isabel, Miss Barlow; Ruth, Alice Barrett. Frank Belcher, now singing Peter Von Tromp in Sweethearts, was seen with Richard Carle in Mary's Lamb, Columbus, O., March, 1908; in A Yankee Mandarin, June 11, 1909; as Bacchus in A Skylark, March 14, 1910; in The Air King, Buffalo, Nov. 26, 1909.

E. L. PAUL.—Your question concerning Walker Whiteside is answered above. The original cast of Ben-Hur was as follows: Ben-Hur, Edward Morgan; Monsieur, W. S. Hart; Simonides, Henry Lee; Arrius, Edmund Collier; Belthasar, Frank Mordaunt; Ilderim, Emmett Corrigan; Malchus, Frederick Truesdel; Hortator, Charles J. Wilson; Metalias, William Frederic; Drusus, Paul Gerson; Gaspar, F. S. Thorpe; Melchior, Charles J. Wilson; Cecilius, Henry Devere; Sanballat, Robert Mansfield; Khaled, Charles Craig; Centurion, Henry Montrose; Officer of the Galley, William Ford; Esther, Gretchen Lyons; Iras, Corona Riccardo; Mother of Hur, Mabel Burt; Tirzah, Adeline Adler; Amrah, Mary Shaw. The performance was at the Broadway Theater, New York, Nov. 29, 1899.

SUBSCRIBER.—Lawrence Hanley was born in Savannah, Ga., July 4, 1865. He was intended for the priesthood at the early age of ten, but an accident compelled him to discontinue his studies. He made a name as an amateur performer; and an impersonation of Ogletorpe at a civic celebration determined his career. His first engagement was with H. C. Miner's Silver King company. For two years he played in modern society plays under A. M. Palmer, Dan Frohman and others. He entered the serious, heavy drama with Edmund Collier. The first year of an engagement with the co-star combination of Barrett and Booth, he played fifteen tragedy parts. He was next engaged by Madame Modjeska for a Summer tour of the Pacific Coast. The next year he originated the leading part in William Young's *Ganelon*, with Lawrence Barrett. Then he went with Blue Jeans, playing a season of fifty-six weeks. He found Captain Herne of the U. S. A. a sorry venture. At Rochester, when Mr. Booth was stricken with paralysis while playing Hamlet, he stepped in and took his place. The same thing happened while Barrett was playing Richelieu in New York. In later years he was very popular in stock work in St. Louis. In 1897 he entered vaudeville with a dramatic sketch, *An Actor's Sweetheart*. He played Gratiano in *The Merchant of Venice*, John Warfield in *The War of Wealth*, Tom Burgess in *An Innocent Sinner*, Ned Raymond in *On the Mississippi* and others. Although an excellent comedian, he did his best work in classic tragedy. But for unfortunate habits he might have succeeded Booth and Barrett. He was certainly a capable and talented performer, but his rank among the great ones is purely a matter of opinion.

NOT "A ROMANCE OF BILLY"

Editor DRAMATIC MIRROR:

SIR.—In last week's issue of *The Dramatic Mirror*, under date of June 14, there was a reading notice to the effect that the writer was producing a play under the title of *A Romance of Billy*. Respectfully ask you to make a slight correction concerning this. We are making a production of a dramatisation of *A Romance of Billy-Goat Hill*, from the novel by Alice Hegan Rice, author of *Mrs. Wiggs of the Cabbage Patch*.

The mistake in the title is a natural one, however, and if it is not too much to ask of you, would be very pleased to have the correction made when convenient.

Very truly yours,

LEE MORRISON,

NEW YORK, June 16.

HAMMERSTEIN'S BUST

A bust of Col. OSCAR HAMMERSTEIN adorns the façade of the London Opera House. It was placed there by a sincere admirer of the Colonel as a cordial tribute to a great man—in other words, by the genial Colonel himself.

There it attitudinizes to-day in philosophic contempt of the vicissitudes of life, of London and of London's cynical indifference to art. The beautiful white temple of the muses on the Kingshighway never fulfilled the high mission to which our famous entrepreneur dedicated it. Despairing of turning London from its ikons, he turned his back upon the city, leaving his just contempt behind. Also his bust.

In so doing he created a problem, which is now agitating a not inconsiderable section of London. The house having passed into alien hands, what shall be done with HAMMERSTEIN's bust? A. S. STANLEY, who became the purchaser, at first manifested a reverent spirit with regard to it. He promised to cherish and protect it, and treat it with care. But the pride of achievement and possession has rendered him callous, not to say disrespectful. He offers it for sale to the highest bidder.

Naturally, he declares, he will sell it if a big enough offer is made. Not only that, but he couples his comments on a sacred subject with sundry rude, uncivil, discourteous, impious, profane, and blasphemous remarks, which we take sorely to heart as compatriots of the sculptured subject of his irreverent flings.

"I think," he observes with all the gravity of a conqueror, "Covent Garden ought to offer a big price for it. The British Museum might purchase it and start a collection of American failures to invade London."

We see in this a hidden meaning that reflects not only upon Colonel HAMMERSTEIN, but upon all of us, who regard the impresario in the character of a patriot, an enlightened pathfinder and a great leader.

Never shall we consent to see the bust grace the portals of Covent Garden. Never shall it find a resting place in the British Museum along with the Rosetta stone, the monoliths of Egypt and the mummy of Rameses. HAMMERSTEIN belongs to realms sacred to Apollo, Melpomene, and Thalia!

There is a place for his bust in this

country. Let his ardent compatriots issue a call to arms. Let us snatch his bust from the outstretched hand of greed and enthrone it tenderly over the portals of the Metropolitan Opera House.

TO "MIRROR" READERS

THE Mirror hears frequent complaints from readers at Summer resorts that they are unable to obtain copies of their favorite paper.

Readers have it in their own power to remedy this complaint by sending the names of such dealers to this office so that they may be supplied, or else insisting that the dealers order the paper from their regular news company.

THE Mirror is distributed throughout the United States and Canada by the American News Company. The bulk of the papers go to the agencies in the main centers and from there are supplied to dealers in the smaller places.

A dealer is sometimes negligent about ordering papers unless he is prodded into doing so. There is no reason why THE Mirror should not be obtainable in any part of the United States and Canada, and our friends will confer a favor on us if they will insist on having their newsdealer supply them.

"MIRROR" VOL. LXX

With this issue THE DRAMATIC Mirror begins a new volume—the seventieth. It will continue to deserve by its efforts the confidence and support of the dramatic profession in the future as it has in the past.

ARNOLD BENNETT contributes an article on "Writing Plays" to the *Metropolitan Magazine*, in which he gives a brilliant demonstration of his restricted knowledge of the theme under discussion. Among other things he thinks SHAKESPEARE's technique in Hamlet would subject the drama to a complete revision if it were now offered, and SHAKESPEARE would be asked to consider the ways of SARDOU or HENRI BERNSTEIN.

What Mr. BENNETT means, of course, is that SHAKESPEARE's dramatic technique would not stand the acid test of the modern school of SARDOU and BERNSTEIN, which is the viewpoint of a great many writers who lack the dramatic instinct, as exemplified in Mr. BENNETT himself. For though an effective writer,

Personal

Mrs. and Mrs. NIBLO.—Just as Josephine Cohan (Mrs. Fred Niblo) arrived in New York a few days ago after her long trip from Australia, Cohan and Harris surprised her by signing a contract to have Broadway Jones presented in that continent. The other name on the contract was that of J. C. Williamson, who plans to present the comedy there the latter part of September with Mr. and Mrs. Niblo in the



Torkeison and Henry, S. P.
JOSEPHINE COAHAN AND FRED NIBLO.

principal parts. This means that Mrs. Niblo will have only a short time to visit her parents and brother here.

MERSEREAU.—The cover for *The Mirror* this week is made from a photograph of Violet Mersereau taken by White. Miss Mersereau has been playing leading parts the last four months for films produced by the Imp Company. In the Fall she will go out again as Rebecca in a road company of *Rebecca of Sunnybrook Farm*.

PATCH.—Herman Thuman, the judicially-minded critic of the Cincinnati *Enquirer*, has launched forth upon a managerial career, and now comes William Moore Patch, the brilliant and versatile critic of the Pittsburgh *Dispatch*, and does likewise. Mr. Patch has made the *Dispatch* one of the most influential and interesting dramatic authorities in the East since he took charge of its theatrical section, and he introduced a positive innovation in the form of a New York page of intimate theatrical news. Mr. Patch has been selected by the group of Pittsburgh financiers who have purchased the new Pitt Theater property to direct its future destiny, and Mr. Patch has already engaged Mary Hall and Robert Gleckler to lead a carefully organized repertoire company which will present not only the standard stock plays, but produce new plays on the order of the Castle Square, Boston, and the Morosco Theater, Los Angeles. *The Mirror* extends its best wishes, but cannot refrain from saying that it would be a great pity if Mr. Patch should leave the *Dispatch*.

PLAYS AND PLAYERS

Baby Esmond, who played leads with Racketty-Packetty company last season, is now at her Summer home in Long Branch with her mother.

Alice Johnson has been re-engaged for the part of Gilligan in *Widow by Proxy*. The play will be one of the first to begin its road tour next season.

Will H. Dorbin is spending the Summer on his farm in Michigan. He has been engaged by Rowland and Clifford to support William V. Mong in his new play next season.

Harrison Grey Fiske last week engaged Julian L'Estrange by cable for an important part in a European comedy he is to produce early next season. Mr. L'Estrange relinquished a prominent role in a forthcoming London production in order to accept Mr. Fiske's offer.

Francine Larrimore has been engaged for the lead in *The Master Mind* for next season. Miss Larrimore was sent for on May 26, played the part on May 29, and contracts were signed immediately.

David Warfield is in San Francisco on a long visit to his mother. Next season he will revive *The Auctioneer*, the first comedy in which his genius as a character actor was revealed.

Isabelle F. Ahearn, well-known as a stock leading woman, will spend the Summer with her father at the Atlantic House, Matunuck, R. I. Miss Ahearn, who is an expert swimmer, will participate in the swimming contest to be held at Narragansett Pier during July.

BACK OF THE CURTAIN

(Continued from page 6.)

ing for that for years and it never comes. So when the old chorus, 'That's Isabel Irving's house' begins, I say softly, 'Go to h—l,' and Isabel doesn't know whether I am angry or not."

She never will unless she reads of this chat of ours.

On her thousand-acre tract of wild mountain land, twenty miles from Asheville, S. C., Teresa Maxwell, who was the domineering wife of her husband in *The Governor's Lady* company, is spending a five months' vacation in a manner to her heart's deep content.

"This morning I went frog hunting. We shoot them here. Got two splendid specimens, and you can guess what we had for tea. To start one's daily food with wild strawberries still cold with dew, and a plate of frog legs for tea, is spoiling me for Winter hotels.

"This afternoon I finished hanging draperies in our five-room log cabin," she writes. "I have hung them from laurel poles that are supported by forks cut from rhododendron trees."

There, with the mountain dew on her brow and the fragrance of pine in her nostrils, Miss Maxwell has drifted from the view of the majority, which we adopt in the crowded city. "What if the women here do work in the fields?" she asks. "It's no disgrace, and shows thrift and willingness to help in the battle for livelihood. Would that more of our women had it. These mountain women, many of them, are not in a position to develop any mentality. It is when they get to a state of idleness that the conditions will become alarming."

Miss Maxwell has christened her Summer home by a name that will appeal to many a road-worn actor. She calls it "The Journey's End."

You cannot conceive the genius, David Belasco, the thousand-power-energy-son-in-law, Morris Gest, and the elegant Renee Belasco Gest, as living in a shanty on Broadway, yet that is what they have been doing, what the majority of them still do.

Before David Belasco sailed away to see plays in London and Paris, he had resided, after Mrs. Belasco's earlier departure for Europe, with his daughter and son-in-law, at Lawrence, L. I. Mr. and Mrs. Morris had taken for the Summer the only house left on the handsomest street in the south shore town. Because the house was the simplest in a group of sumptuous villas, the former Renee Belasco named it "The Shanty." The street in Lawrence is Broadway.

Jack Devereaux embraces himself while he tells how he embarrassed William Courtenay in return for embarrassment. Mr. Devereaux met the star of Romance shortly after his marriage.

"I congratulate you, Willie, old boy," he said, "and will you tell Mrs. Courtenay that—"

"There she is now. Congratulate her," willy suggested the bridegroom.

His hat in hand, Mr. Devereaux began the ceremony which Mrs. Courtenay quickly interrupted with: "What do you mean by congratulating me?"

Devereaux flushed, stammered and glared at his friend William.

"Yes," continued the bride lightly, "it is convenient to have Willie about. He spent his last three weeks' salary on cultivating the garden."

"Ah," responded Friend Devereaux, with a warningly innocent expression. "And how is the rose bush?"

Repertory won for a little girl in a large company a place in Alison Skipworth's dressing room for the last half of a season. Miss Skipworth, overhearing an altercation in the corridor, opened her door on peace intent and heard this:

Little girl: "I am very sorry I could not report for duty at the matinee. I was ill."

Manager: "I suppose you were drunk."

L. G.: "No, sir. I was not drunk. My salary isn't enough to let me get drunk. If it were I would be drunk all the time in this company."

At which Miss Skipworth swept majestically into the dark alley, dignified by the name of corridor, and beckoned the youngster to her dressing room. "A girl who could say that is too clever to dress six in a room. You dress with me the rest of the season," she said.

"No speech of mine ever paid me as much as that," was the remark of the little one as she moved in.

In St. Louis ten years ago there were two theaters, the Lyric and Olympic. That is what made this story possible. One night a singer belonging to one of the visiting companies approached an actor sitting at a table and said: "I saw the show this afternoon and enjoyed your singing very much. You have a voice like mine, only much better."

"Indeed! Are you a tenor?"

"Yes."

"Lyric?"

"No. Olympic."

THE MATINEE GIRL.

Broadway Favorites

Walter Hampden has appeared on Broadway in two roles this season, *The Indiscretion of Truth* and *Cheer Up*, being equally successful in both.

Mr. Hampden was born in Brooklyn, June 30, 1879, his father, John Hampden Dougherty, being a lawyer, practising in New York. Mr. Hampden was educated in the public schools of Brooklyn and Harvard College, after which he went abroad. In England he re-



WHITE, N. Y.
WALTER HAMPDEN.

ceived his first and principal dramatic training. He joined F. R. Benson's company, noted throughout England for its Shakespearean revivals, and in this company played over fifty parts. He then appeared in London in *The Prayer of the Sword*, *Measure for Measure*, and other English productions, besides being understudy for H. B. Irving and playing the role of Hamlet during his illness.

Mr. Hampden's first appearance in America was as leading man for Madame Nazimova in her repertoire of plays, and he was at once accepted by the American public as an artist. His next venture was with Viola Allen in *Irene Wycherley*, and then came the role which he made famous—Manson, in Charles Rann Kennedy's *The Servant in the House*.

Since his success as Manson, Mr. Hampden has appeared in *The City*, as Hippolytus in the one special matinee given by Margaret Anglin in Boston and has been associated with Edith Wynne Matthison in important revivals.

CHAMBERLAIN BROWN.

"Where's what's-his-name, the leading romantic actor of his day?"

"Kean Kemble? Why, he's filming at a thousand a week."

"And where's Patty Lind, the marvelous young soprano?"

"She's cabaretting at two hundred a night."—Cleveland Plain Dealer.

An undertaker's ad., on the back of a suburban theater programme, reads: "When in grief do not be deceived."

"Why only when in grief? We prefer never to be deceived, whether in joy or grief."

Moszkowski said recently that he never plays poker with Paderewski. Asked the reason why, Morris, the E major valve writer, said: "Ignace always draws full houses."

At a conservatory examination:

PROFESSOR: How would you set about it to obtain the best possible results from your pupils?

CANDIDATE: Collect the tuition fees in advance.

PROFESSOR (promptly): You pass with one hundred per cent. Never mind the other questions.

May Yohs has "come back." London audience her.

Good thing she got rid of the Hope Diamond.

Colonel Lampton ought to invoke the law on that English playwright who has pilfered his "What?" as title for a new play.

**The
BOOK of the WEEK**

THE ART OF ACTING, by F. F. Mackay, embracing the Analysis of Expression and its Application to Dramatic Literature. New York: F. F. Mackay, National Conservatory of Dramatic Art, 19 and 28 West Forty-fourth Street. Price, \$5.

No one sincerely interested in the dramatic art can read Mr. Mackay's book without being deeply impressed by the maturity of thought, the aptness of the illustrations, the felicity of clarifying problems of conception, and the general interest inspired by the expert manner in which the whole subject of acting is handled. Mr. Mackay is not a theorist, but a practitioner. Mr. Mackay is also a thinker, and treats his theme with a happy philosophy. His method of presentation has comprehensive significance, and, however instructive, is free from didactic formalism.

"It is, perhaps, a fortunate thing for many who live by the exhibition of theatrical performances," he writes, "that so little attention is paid to the art of acting by the public in general and by the critics in particular; but for the art itself, it is to be regretted that there are but few disciplines on the stage, and very few managers who present acting to the public through love of art, or for any other purpose than that which moves the merchant to present his wares for sale—solely for the acquisition of money."

"Well, is not the dealer entitled to all he can acquire by labor expended in handling an article or an art? Undoubtedly. But the theatrical manager has less moral right to allow the art of acting to deteriorate by his handling than the merchant has to adulterate his merchandise or to present a damaged article as first-class. The purchaser of adulterated tea may examine before he buys, but the purchaser of a theater ticket must buy before he examines."

"If there be any truth in the assertion of the philosopher who said: 'Every man owes something to the art whereby he lives,' Mr. Mackay deduces, 'then certainly the professors and dealers in histrionism owe something to the art of acting; for it may be asserted, without fear of successful contradiction that there is no other art that makes such large returns upon the financial and intellectual capital invested.'

We like the whole trend of the views he expresses in his chapter, "What is Acting," from which the above are but fugitive excerpts, and which contains a clear, forceful analysis in explicit detail of the problem of emotional expression in regard to the parts of Camille, Lady Macbeth, etc. In illustrative scenes, for one thing, Mr. Mackay, of whose graphic yet repositional acting, by the way, a good many of us have vivid recollections, contests the plea that a player should actually feel the emotions expressed to the point of being carried away by them. But there are so many good things in this chapter that it would require too much space to attempt even a superficial scanning. What you admire in the author's exposition is his insistence on cardinal points in an actor's equipment, a cultivated mind, a trained body, and those acquired attributes generally which used to be considered indispensable to a successful practise of the art. Thus he says: "By 'variety of reasoning' or an analogous mode of questioning, one might ask: 'If singing is all technique, why can't every woman with a good voice and brains sing Carmen?' or 'If horse racing is all technique, why cannot every horse with four legs and good brains win on the race course?' Well, this is a simple answer. Every horse with four good legs and brains cannot win on the race course, because there is a standard of time that he cannot achieve. Every woman with a good voice and brains cannot sing Carmen, because there is a standard in singing that she cannot reach. And every man with a good voice and brains cannot act Hamlet, because there is a standard of excellence in acting, with which he does not favorably compare."

Mr. Mackay elaborates and expands the answer with that gift of lucid expression which so largely constitutes the charm of his book, with that terse, almost epigrammatic force that drives home a truth or point he desires to make, as when he declares "Genius is the quickest application muscle to the doing of a mental conception."

Under nineteen chapter headings he tells more about the art of acting than we have seen in any other work. These chapters include "The Passion," "Emotions," "Definition of the Technique of Speech," "Expression," "Utterance," "Voice," "Force," "Stress," "Pitch and Inflection," "Time," "Gesture and Pose," "Laughter," "Crying and Weeping," "Personal Magnetism," "Drama," "The Dramatic Director," "Make-up," and "Analysis of the Dramatic Composition." The discussion of these themes as exemplified in its pages make the book a standard, a valuable handbook for the intelligent student and a delight to the critic. Because it values those things that have begun to be neglected on the stage and revives interest in them. How sadly have matters fared with the articulation of words! The evil has become so common that it is accepted almost as a matter of course, creating little attention.

"Correct pronunciation means simply the putting together of the elementary sounds into syllables and words, and accentuating the syllable of a word according to the best usage of the language," says the author, and rightly he insists that "the actor

should, in pronunciation, be a good authority and a satisfactory reference for the patrons of his art. To be ignorant of a sufficient authority upon the question of a disputed word is unworthy a true dramatic artist."

We find a nice discrimination in the author's analysis of the expression of the passions in their subtle sub-divisions. The various phases of force are discussed under sub-headings of "suppressed force," "moderate force," "declaratory force," and "impassioned force," with illuminating extracts by way of examples from the standard tragedies. In all these various discussions we recognize the experienced actor with the rare power of imparting what his experiences have taught him, giving out hints and suggestions of practical applications to be assimilated and used in good time and to good purpose. These practical hints extend to the details of rehearsal.

"At the meeting of the company," he says, "the play, if new, should be read by the author or by the director and the parts distributed for study. At a first rehearsal of each act in a new play the members of the company should read their parts. The parts should be read to save the time that may be lost when the actor tries to recite a half-memorized character; but the sooner the actor memorizes his part, the better it will be for him and his associates; for when the part is thoroughly memorized, the actor will be able to express in action the individuality of the character he is to assume. The actor cannot do the action of a character while he is hunting through memory for the medium of conveyance!"

With that epigrammatic brevity which has been referred to, he declares: "A dramatic company should be made up of men and women who are actors, only when they are on the stage. Off the stage, the members of a dramatic company should be ladies and gentlemen." And: "Great minds accept rivalry as an incentive to greater development. Fair rivalry urges one to greater achievement."

In what esteem some of these essays were held by the great actors may be gathered from this excerpt from the *fac-simile* letter of Edwin Booth included in the handsome volume: "After several attempts to read your essay without interruption, I have succeeded—and with much gratification, I hope with profit, though 'tis too late, I fear, to begin a lesson which should have been studied much earlier in my stage life."

The sincerity of the author is feelingly as well as convincingly expressed in his dedication of the book to his sons, Charles, William, and Edward: "The matter herein contained is the only legacy I am able to leave you; but I have a hope, almost a belief, that you, starting upon a higher plane of general intelligence, and with a clearer conception of art, may achieve a richer harvest of those 'rascal counters' by which the world still estimates the value of the man. But while struggling for existence, love and develop art. The approbation won by the exposition of art is always honest, and the friendship gained by art is always true. The true artist finds in his work a satisfying pleasure which the mere money hunter never experiences. The doing as well as the contemplation of the fine arts, always begets a restful condition of the mind that may not improperly be called happiness. And, after all, what is life without its resting places—those oases in the arid plains of strife—those moments when the mind may cease perceptive work and reflect."

"The precision of mathematical calculation does not seem to harmonize with the qualities of mind that make the most successful development of the fine arts, yet I would respectfully suggest that a knowledge of arithmetic, sufficient to reckon the sum of one's daily dependence, is absolutely necessary for the preservation of personal liberty and the dignity of freedom. I would therefore advise you to bring your learning in mathematics to bear, occasionally, in ascertaining the value of your art, that you may not be merely the servants of buyers and sellers. Dealers in art will never rate you higher than the value you place upon yourselves."

The book is handsomely printed and bound, and makes 295 pages. As a work of practical utility, it should be in the hands of every intelligently ambitious actor. THE MIRROR regrets that lack of space precludes a more exhaustive review at this time.

F. F. S.

BOOKS RECEIVED

BELIEVEST THOU THIS, poetic messages received clairaudiently from a source external to the writer, claiming to be the soul of Adah Isaac Menken. By A. P. D. Chicago: M. A. Donohue and Company, 701-727 S. Dearborn Street.

THE TEMPLE OF THE LIVING CHRIST, by A. P. D. Chicago: M. A. Donohue and Company, 701-727 S. Dearborn Street.

BLISTER AND OTHER POEMS, by Mary A. Buttles. New York: Broadway Publ. Co. Fifty cents.

THE ACCURSED ROCCOS, A Tale of Dalmatia. New York: Broadway Publ. Co. Illustrated: 455 pp. Price \$1.50.

ARNIE GRIMES, a novel by W. L. New York: Broadway Publ. Co.; 323 pp. Price \$1.50.

WHY THEY FAIL, by Rev. A. T. Robinson, A.M. A Candid Discussion of a Great Theme: 228 pp. New York: Broadway Publ. Co. Price \$1.50.

BETTY CORBIN, a story, by R. H. M. Filleybrown. 70 pp. New York: Broadway Publ. Co. Price \$1.00.

THE ANGEL OF THE PINES, by Sarah E. Phillips: 183 pp. New York: Broadway Publ. Co. Price \$1.00.

THE HOUSE OF HEARTS AT EIGHTY-SECOND STREET, by G. Allen Mason; fully illustrated: 188 pp. New York: Broadway Publ. Co. Price, \$1.50.

THE GAME OF LIFE

(Written for THE DRAMATIC MIRROR.)

By JOSEPHINE BONAPARTE CROWELL.

Life is a game of solitaire! We are surrounded by players, but every one must play his own game; no one can play it for him. He who tries to interfere with another, muddles the other's game and retards his own.

The wise and strong play it successfully; the weak imagine they can give it up. You choose your game, you must play it; play it honestly, play it truthfully. When you play according to Divine Rule, you win a prize every day—the prize of life and life more abundant.

You must play it, and you must win; that is life, winning the game. Day by day you become surer of your move. No one hurries you in this wonderful game; it is a big game, and you have Eternity in which to play it.

When you were young in the game you dosed and slept; but when intellect dawned you became a man, and as such are responsible for the result of the game.

Look at your apparent mistakes as milestones in your journey; a little uncertainty in the game, not an experience for regret. Indeed, you need not play the game yourself if your senses are acute enough to feel the hand of Divinity guiding you; then your game is a fine art; you can play with the smile of assurance, for it is like winning a battle when there has been no enemy but yourself, and you have brought yourself into your own lines.

'Way back in the game, when man fought with clubs for his food—even then there was plenty; but he did not know. He looked at a particular bit, and gibbered when another hand reached out to take it. Now it is for him to know that there is plenty, and the game is for him to find his own.

Keep moving; don't be an idler. The game of life is not a game of chance where the odds are against you; it is as precise as mathematics. There is no chance, no luck. Such a summing up is a misunderstanding of the play. Cause is the beginning, and the end is the result. You did not begin nor will you end here. Keep on. One more move may discover the key to the whole situation. As you move you realize new viewpoints.

The game is all you have and all you are. You should enjoy every move.

If your game is complicated—if you move with pain—it is because you have not been playing by rule. It may be that you have meddled with another's game and have forgotten your own. Perhaps you have been envious of another's success. Change your thought and get back to your own game. Perhaps you have been blinded by selfish love—love more and cease to be selfish.

The minerals, vegetables and animals all play the game of life, and, on their respective planes, play according to the rule. Yet within man is a progression; a development from the lowest; but man should look up—there he can read his rule written in the heavens. The sun, moon, stars and planets are playing their respective games and do not interfere with one another.

Do not presume that you know, the game of your dearest friend—you don't. You may walk side by side with him for a century, and on the last day you are together he may make a move which will cause you to become speechless with surprise. Your advice has been useless. He insists upon playing his own game, and he will weep or smile according to the result of his move.

The man who plays his own game is the world's greatest helper. He is the example of Efficiency.

French, if that is your game; but do not try to compel listeners. Write, if you feel that is your game; but you can't compel readers. It is a waste of energy to try to compel anything. No one ever reformed another; every man reforms himself when he feels the Divine Touch. Your game is best for you—you can't lose when you play your own game.

COMIC OPERA FOR NEGROES

Complying with Request of Negro Mammy, Katherine Lorraine Will Write It.

LOS ANGELES, CAL., June 27 (Special).—To write a comic opera in which all the characters shall be of the negro race is the task to which Miss Katherine Lorraine, one of the cabaret performers at Brink's here, has set herself as the result of a letter received from an old negro mammy who nursed her when she was a baby.

Miss Lorraine hails from Memphis and was raised on a large cotton plantation, where there were many darky workers. Her old mammy was her favorite, however. The latter's two sons have been in the minstrel field for some time, but as the taste for minstrelsy seems to be dying out they decided to branch into comic opera with a colored company.

Knowing that Miss Lorraine had a warm spot in her heart for their old mother, and that she has several vaudeville musical sketches on various circuits, they prevailed upon their mother to send the request to Miss Lorraine.

ORCHESTRA AVERTS FIRE PANIC

A probably serious fire panic was averted at the Idea Theater in St. Paul, Minn., on the night of June 24, when the members of the orchestra hit up a lively air and played while the room filled with smoke and until the theater was emptied of 1,100 persons. The fire was caused by the burning of a motion picture film and was confined to the operator's room. Twenty minutes after the panic had occurred the audience filed into the theater for another performance.

WILL TRADE SINGERS

Century Opera Company in a Deal with Boston Opera Company

A cable received at the Century Opera House from Milton Aborn, who is now in Europe engaging artists, states that he has arranged to exchange principals, at various times in the season, with the Boston Opera House, an arrangement to this effect having been recently made with Henry Russell, who is now in London. The only individual announced in this connection is Elizabeth Amundsen, one of the prima donna soprano of the Boston Opera Company, who will appear at the Century during the first few weeks of the season.

The Misses Aborn have also completed arrangements with Lois Ewell, soprano; Walter Wheatley, tenor; Thomas Chalmers, baritone, and Ivy Scott, soprano, all of whom will be in the permanent forces of the Century company for the coming season.

Miss Ewell is a Brooklyn girl, who graduated from comic opera into grand opera, and sang for several seasons with different American organizations in English. During the past year she has been studying in Europe and appearing in special engagements in several opera houses there.

Mr. Wheatley is a young American tenor, who made his comic opera debut a few years ago in Alice Neeson's company, and later sang the title role in *The Highwayman*, and similar offerings. He has been singing in grand opera for several seasons, and recently appeared at Covent Garden, London.

Mr. Chalmers is a young American baritone, who made his debut in this country as Bance in Henry W. Savage's production of Puccini's *The Girl of the Golden West*, prior to which he sang for several years in European opera houses, acquiring a repertoire of twenty-five operas.

Miss Scott is an Australian, and was brought to this country by Mr. Savage for one of his *Merry Widow* companies; and she also made her grand opera debut in his production of *The Girl of the Golden West*, in which she had the title part.

GEORGE THATCHER DEAD

Old-Time Minstrel Succumbs to Cancer—Devout Christian Scientist in Last Days

George Thatcher, another one of the old guard of negro minstrels, the ranks of which have been sadly depleted of late, has gone to his final rest. The old black face comedian died June 23, at the home of his nephew, Joseph M. Thatcher, of Glenwood Avenue, Orange, N. J., from a cancer in the back of the neck.

Mr. Thatcher continued bravely at his work in *The Littlest Rebel* with Dustin Farnum, but was compelled to leave, finally, when the company was in New Orleans on March 1. A physician then pronounced the ailment incurable, but the fact that it was cancer was not communicated to the sick man. He evidently suspected the nature of the malady. He had never professed religion, but he became a Christian Scientist and he frequently said he wanted to get well, just to show the world "what wonderful things God had done for him."

Thatcher was born at Huntley, Md., July 15, 1849. At the age of twelve he ran away from home and soon after chose a stage career. His first chance came from the San Francisco Minstrels. In the '80's he was one of the big three in Thatcher, Primrose and West's Minstrels. Later on he took out his Tuxedo and then his comic opera, Africa. He was occasionally seen in vaudeville in monologues of his own writing. He played the part of the porter in George Ade's *Country Chairman*. For the last two years Mr. Thatcher played the role of the old negro in *The Littlest Rebel*. Mrs. Thatcher was in the company with him. She is known as Zenaldo Williams.

Mr. Thatcher was buried, June 27, at East Orange. Besides his wife, a daughter, Mrs. Joseph K. Parker, of Little Silver, N. J., survives him.

COWBOY ACTOR DROWNED

Howe Kirk, of "The 101 Ranch" Company, Loses Life in Surf.

Howe Kirk, nineteen years old, was drowned in the surf near the mouth of Santa Ynez canyon while bathing on June 21. Companions swam to his aid when he cried for help, but the undertow caught him and pulled him down even after they had seized him. When he was taken from the water and carried to the beach life was extinct. Indians, cowboys, and actors worked over the young man for two hours without avail. Kirk was employed by The 101 Ranch Company, and filled various roles as an actor.

NEW GERMAN STAGE MANAGER

Herr Hoerth, one of the best known of the younger stage managers of Germany, has been engaged by Giulio Gatti-Casazza as stage manager for the Wagner operas at the Metropolitan for the coming season. Hoerth's work has recently attracted much attention at the Star Theater in Freiburg.

CELLO PLAYER KILLS HIMSELF

Henry Knopp, a cello player, committed suicide June 27 by inhaling illuminating gas in his home, at 1088 Hall Place, the Bronx. He had been in financial straits for some time, his neighbors say, and was despondent. His married daughter, who lives in the Bronx, was informed of his death.

BRANCHING OUT

Werba and Luescher Will Manage Light Opera Theater and Resident Company

Werba and Luescher are interested in the formation of a permanent light opera organization in New York city. The idea is to present the works of contemporary composers of this and other countries in a theater built and maintained expressly for the purpose. The project is to be backed by a syndicate headed by Jason Waters, of 36 Broad Street, and Werba and Luescher are to be the managing directors.

The scheme was discussed a year ago when *The Rose Maid* was in the midst of a run at the Globe Theater. It was said then that the organization would operate chiefly in Summer, bringing a new light opera in each Spring to run until Fall. But since that time it has been decided that the fate of a high-priced organization during the warm weather would always be more or less precarious, in view of the opposition from roof-gardens. Consequently, Sweethearts, the production made this Spring by Werba and Luescher, though it enjoyed success in cities outside of New York, was not brought into the city for a Summer run. Instead of that, the New Amsterdam, the theater considered for it, was given to the Folies, and Sweethearts was booked into that playhouse for early September. The company took a vacation this Summer. Christie Macdonald's aversion to playing in Summer is also said to have had something to do with this arrangement.

The plan now proposed for a light opera enterprise is to have a resident company in its own house, just as the Gaiety and Daly theaters operate in London. When the run of the opera is exhausted a new production will be put on by the same organization, and road companies will present the opera on tour, or territorial rights will be sold, as is the custom in the province with the Edwarde's properties.

Victor Herbert is said to be strongly interested in the project. He wished to have it introduced with his own operetta, Sweethearts, but earlier bookings through Klaw and Erlanger made this impossible. It is said, however, that Christie Macdonald is interested, and that she, with Tom Mc-

Naughton, Lionel Walsh, and other members of her company, may be in the personnel of the new organization.

The following are said to have promised their co-operation: Victor Herbert, David Bispham, Harry H. Smith, Walter Damrosch, Christie Macdonald, Robert B. Smith, Reginald Donovan, Channing Pollock, Renaldo Wolf, and George V. Hobart.

The Rose Maid, if it is sent on tour next season, will probably be under another management than that of Werba and Luescher. Louis F. Werba said that the firm had lost \$175,000 on the operetta last season. Edward B. Marks, secretary to Joseph W. Stern, the music publisher, whose firm represents the European owners, said that the operetta had been turned back to the music company in consideration for certain royalties.

Mr. Marks denied that the Stern Company had financed *The Rose Maid*. He said: "All we have had to do with the operetta is to represent the European owners. We have never had a cent in that or *The Spring Maid*, though we published the music for both. Andreas Dippel, I believe, represented the European owners of *The Spring Maid*, and he may have had some money in it, but I doubt that. I don't know what arrangements have been made about *The Spring Maid*, but we have taken *The Rose Maid* back from Werba and Luescher to settle for certain royalties. In spite of the fact that it lost a good deal of money last year, we have had offers from two other firms to put it out next year. I believe it was hurt by putting out too many companies."

Louis F. Werba, discussing a report that had been circulated on Broadway about the state of different companies under management of Werba and Luescher, said that if he could find who started the rumor the firm would institute libel proceedings. He said that if the firm had been in financial straits at the time, the rumor certainly would have involved them in difficulties. He declared positively that *The Spring Maid* would be sent on tour, but with a single company, and over the one-night stands.

announcement made by Lee Shubert on the latter's return from Europe Friday. The English actor-manager will then make his farewell tour with Gertrude Elliott in a repertoire of Shakespeare plays and standard successes.

Mr. Shubert also said that while abroad he had made arrangements for the American production of *Broadway* and *Cinderella*. *Born, Cheer!*, two English melodramas, *Pantos*, a drama by Horatio Green, now running at the Ambassador Theater, will be given by the Shuberts here. Sylvester Schaefer will be brought over for the Winter Garden, and Miss Lydia Kyte, the Bassina dancer, will be brought over for a tour with her corps de ballet. The *Princess of Hell* and *Simon Street*, No. 19, have been secured for the Princess Theater. *Romance*, Edward Sheldon's play, will be given in London at the Saville Theater, with the leading parts taken by Maria Keasey and Dennis Rainey. *Girls*, Clyde Fitch's comedy, will be given at the New Theater there. Lee Shubert obtained the English rights for *The Grey Leader*, which Henry W. Savage will produce here.

FRITZI SCHEFF RECALCITRANT

(Continued from page 8)

I shall be glad to see newspaper men who come to me in good faith and talk with me frankly. That ought to help some. Furthermore, I do not intend to let falsehoods go unchallenged.

"Of course, as a woman who was born and educated abroad, I do not yet fully understand, and certainly do not approve our practice (I say 'our' for I am fully Americanized by this time) of publicity for actresses. Abroad—in France and Germany—they are content to take you as an artist, to judge you solely as an artist, and to let it go at that. Your private life is your own, and anyway, they are not interested in it. But in America we seem to regard actresses as public property. We demand to know what they eat, how long they sleep, what kind of talcum powder they use, and whether they believe in the higher education for women. We seem to think that it is our right to paw over and discuss every little item of their daily routine. We think they are decidedly disreputable if they for a moment refuse to hold a microscope over their soul. Well, I can't say I agree with this notion; in this instance, at any rate, I favor the foreign line. But since I am in America, since I am an American, I intend to do as the Americans do. There is no sense in trying to ignore a settled custom of the country. When you are in Rome, you know."

Miss Scheff has wisdom on her side, I think, in making this decision. At any rate, it is almost impossible expediency. Her experience furnishes a valuable lesson to others. And so far as one example of her good nature and friendliness is concerned, he is convinced of his error. Temperament, Miss Scheff undoubtedly has plenty of temperament, and long life to live—but as for temper, and especially bad temper—well, that is another story.

H. E. STRAHLER

WEST INDIES MANAGER IN TOWN

Joshua A. M. Sollas, the well-known impresario from Kingston, Jamaica, W. I., is a visitor to New York city. Mr. Sollas comes here on a business and pleasure trip combined, and while here will arrange for ex-

traordinary attractions to visit Jamaica. The New Ward Theater, built at the cost of \$10,000 by Colonel Ward, and presented by him to the city of Kingston, is now opened and is in the best equipped theater in the British West Indies. So far Mr. Sollas has made arrangements to open the season in September with a program, concert, and pony managed by W. A. Hartke and Fred D. Lawrence, followed in November by the Angelina Gatti Opera company in a series of grand operas in Italian.

"POTASH AND PERLMUTTER" CAST

A. H. Woods has completed the cast for his production of *Potash and Perlmutter*, which has been made into a three-act comedy from Montague Glass's stories. The players engaged include Alexander Gray, Harry Bernard, Joseph Kilgour, Lee Howard, Louise Dresser, Eliza Proctor, Guy and thirty others. The play is to open in the George M. Cohan Theater in August.

ACTORS' EQUITY ASSOCIATION

At the general meeting, held at the Plaza Grand Circle Hotel, New York city, on May 24, 1912, the Actors' Equity Association was duly organized with a chartered membership of 400, and the following were unanimously elected to serve as secretary and Council: the former for one year, and the latter in three classes of one year for from one to three years, as follows: President, Francis Wilson; Vice-president, Harry Miller; Corresponding Secretary, Bruce Stellman; Recording Secretary, Howard Kyle; Treasurer, Richard A. Morris; Council: To serve one year: Charles D. Burns, William Courtland, Edward Crowley, Arthur Byron, Edward Ellis, William Hayes, Thomas Hines; to serve for two years: Albert Branning, John Carty, John C. Engle, Angilia, Wilton Lackaye, Fredric Grant, Grant Stewart, John Webster; to serve three years: Edwin Arden, George Arliss, Digby Bell, Holbrook Blinn, Robert Browning, Frank Gilmore, George Nash. The headquarters is located at Room 601, 125th Street Building.

BRONSON HOWARD BACK FROM EUROPE

George Bronson Howard, the playwright, arrived June 25 from London on the *Manhattan*, where he had been to look at the reviews at the vaudeville theaters. His only successful review, Mr. Howard said, was the American *Holla*, Bagatelle, at the London Hippodrome.

HELEN WARE OBJECTS AND SUBS

Helen Ware, who is starring in *Wings* at the Eltinge Theater, discovered that she would bring suit for damages on June 29 against William Fox, of the American Film and stock company for the posters of *The Desperado* bearing her name in large type. Miss Ware said her last appearance in that play was two years ago.

ACTRESS'S HUSBAND INCOMPETENT

Walter N. Hanson, the wealthy attorney of Mrs. Ahmed L. Hanson of Saratoga and New York, who married Harriet Hanson, actress, was declared June 17, by a court of probate an habitual drunkard and incapable of looking after his affairs. The amount of his estate amounts to \$350,000. Mrs. Hanson, the wife, was in court with an attorney.

JOSEPHINE IS HAPPY

Because Fred Nible is All the Rage in Australia, Not to Speak of Herself

Josephine Cohan Nible has just returned from Australia, where she and her husband, Fred Nible, have been playing for the past year. Miss Cohan is here for a brief visit of two months with her parents, which she will spend at "Bunnyrooft," Monroe, N. Y., the country home of Mr. and Mrs. Jerry J. Cohan.

"Fred and I went to Australia under a six months' contract with the J. C. Williamson Company, Limited," said Miss Cohan in the course of an interview with THE MINNIE man. "That we must have made a success is evidenced by the fact that the original agreement has been extended for two years. As a matter of fact, my Freddie has made the most tremendous success of his career out there; in fact, if you will excuse the enthusiasm of a wife, I might say Mr. Nible's triumph, both professional and social, in Australia, has never been equaled by any native or foreign player, and, of course, I am correspondingly happy."

"Naturally, being a sister of George M. Cohan, who everybody agrees is the staunchest American this country has produced since Christopher Columbus landed on Manhattan Island, I think the U. S. A. is about the best little land in all the world, but just the same Australia and her people can teach us something when it comes to genuine hospitality, especially as it is intended to strangers in a strange land."

"The men of Australia are delightful and the women simply charming. One thing I noticed particularly was the courtesy among shopkeepers—charms, we call them over there—but cabbies and waiters can be as uncivil as the best of ours. There is a wonderful absence of profanity. I wish I could say that for our dear country."

"The Australian climate is perfect, and the possibilities for an enjoyable home life

are unsurpassed in any land. Freddie and I have the dearest apartment—a little elegantly hotel on Marquess Street—the Astor, is directly across from the Botanical Gardens, or, as a maid of a friend of mine calls it, 'the Platonical Gardens.' We have a glass-enclosed veranda, or balcony, overlooking those gardens, and also the wonderful harbor. One simply cannot hold an evil thought in such surroundings. The nights are wonderful."

"One of the provisions of the extension of our contract with the Williamson Company was that I have three months of the summer (the theaters are open all the year around in Australia) to visit my dear ones in America, but for days before I finally sailed I could not make up my mind to brave the long journey. A dear little boy friend of mine, Bonnie Watt, kindly solved the problem of proposing to accompany me, and the 12,000-mile trip was very relieved of many of its lonesome moments."

Josephine Cohan's myriad of friends will rejoice in the knowledge that her visit to the Antipodes has brought her most abundant good health. She suffered a slight illness that took her out of the cast of *The Fortune Hunter* for a few weeks during the time that piece was running at Her Majesty's Theater in Sydney, but with that exception her health has been perfect, and as for now, she is a perfect picture and far too girlish to have Fred Nible, Jr., aged ten, calling her mother.

Josephine Cohan will return to Australia at the end of September in time to take part in the first production there of her brother's comedy, *Broadway Jones*, which is to go on at Her Majesty's Theater in Sydney at that time, with Fred Nible in the title-role and Miss Cohan as Josie Richards.

FOR THE GERMAN THEATER

Manager Christians Announces New Plays and Players

The German theater of New York may look forward to a most interesting programme if the activities of its new manager, Rudolph Christians, in Berlin, mean anything. Sudermann's latest success, *A Good Representation*, a strong drama of Berlin society life, will be staged as the initial performance of the Christian management. The play selected for the occasion is Sudermann's latest success, *Moralia*, a comedy by Ludwig Thoma, burlesquing the Anthony Comstock of Germany; *The Book of a Woman*, one of the reigning comedy successes of the Berlin season, by Lothar Schmidt, and *The Good-fitting Dress Suit*, another comedy success, by Gabriel Drége, are other novelties. A new play, by Franz Molnar, the Hungarian, author of *The Devil*, will be given; also two classics, including Kleist's *Robert Guiskard* and Ibsen's *Peer Gynt*. He promises also a new version of *Faust*.

Director Christians has newly engaged the Misses Simon and Scheurich from the Trianon Theater, Berlin; Charlotte Krause, of Milwaukee; Heinrich Matthes from the Berliner Komödienshaus; Rudi Raha from Hamburg, and Ernst Hoennagel from the Stadttheater in Mainz.

Re-engaged are Grete Meyer, Lina Harneler, Kirschner Burmester, Anni Huber-Foerster, Ida Engel, Cesal Goetz, Heinrich Marlow, Otto Stoekel, Chr. Rub, Hansen, Ernst Robert, Louis Practorius, Willi Frey, Heinrich Faich and Paul Diets.

THEATER ACT LAW

Milwaukee's Mayor Signs License Ordinance—Becomes Effective July 14

Mayor G. A. Badin, of Milwaukee, signed the theater license ordinance June 24. It will take effect July 14. This ends the long fight, started many, many years ago, by Chief J. T. Janssen for theater regulation.

Almost every administration for the past twenty years has had a similar measure to consider, and each time the theater owners have killed it. The ordinance finally passed was introduced nearly a year ago by Alderman William J. Flehrants. It slumbered in the files of the Joint Committee on Licenses and Judiciary for a long time, and was resurrected when Alderman Percy Braman started his agitation for the censorship of motion-picture shows.

It was pointed out that it would be impossible to regulate these shows unless the theaters were first licensed.

The ordinance providing for a local board of censorship will now be taken up by Alderman Braman.

The license ordinance provides for a fee of \$30 a year. Under it every theater in the city will be licensed by the mayor. He may refuse to grant or revoke for cause any license. In case of failure to obey, there is a penalty of a fine not to exceed \$100 or imprisonment for sixty days.

"EVANGELINE" MUSIC BY FURST

The incidental music for the stage version of *Evangeline*, to be produced by Arthur Hopkins, has been written by William Furst, already known as one of the best writers of incidental music in this country. Several of his numbers for the new production have been heard already. He wrote the music for *The Rose of the Rancho*, *The Darling of the Gods*, *The Daughter of Heaven*, among others, also the score for *The Isle of Champagne* and *The Little Trooper*.

Evangeline will be given at the Park Theater in this city, on Monday, Aug. 25, with Edna Goodrich in the title-role.

FORBES-ROBERTSON WITH SHUBERTS

Sir Johnstone Forbes-Robertson will dictate the Shubert Theater on West Forty-fourth Street this Fall, according to the

UP TO DATE NEWS OF THE STOCK COMPANIES

NEW YORK STOCKS

The Harlem Opera House company scored another hit in Winchell Smith's *The Only Son* last week. This week, *The Easiest Way*.

At the Academy of Music last week Theodore Friebus received the first opportunity he has had for many weeks as Alias Jimmy Valentine. His performance was excellent. Priscilla Knowles made an attractive Rose Lane and brought out the sympathetic qualities of the role. Joseph Cregan is a great addition to the Academy forces. He studies a part and gets all he can out of it. Marie Curtis deserves credit for her artistic work.

The Deserter this week, with Priscilla Knowles in the Helen Ware role.

Ethel Grey Terry's jump from *Laura Murdoch* in *The Easiest Way*, to *Mignon* in *The Girl in the Taxi*, was a pleasant surprise for her admirers at the Manhattan. As *Mignon* she was vivacious, chic and dressed the role with taste. Joseph Byron Totten in the part made famous by Carter De Haven is a rival for young De Haven. Mr. Totten was at his best. Bernard J. McOwen gave his usual excellent performance. This week the stock closes for three weeks with *Paid in Full*. Bernard J. McOwen, William Riley Hatch, Sigmund Fisher, Clifford Bruce, Ethel Grey Terry, Harry Ross, and Mile Dazie complete the closing bill.

The Old-Fashioned Girl, in three acts, written, played and produced by Cecil Spooner, was the attraction at the Cecil Spooner Theater on June 25. It is a story of the South, dealing with the ownership of land upon which an undeveloped mine is found. The plot involves a drunken father and thieving brother of the frail little heroine; but despite all these handicaps and with the usual uplift provided in the Spooner plays, wrong is righted and virtue is something more than its own reward. Of course, Cecil, with the successors, The Fortunes of Betty and One Day to her credit, and the circumstance that this was, in the words of her representative, her "temporarily an affair week" in the dual capacity of author and star, won thoroughly deserved applause. Rowden Hall as Jim Lewis, of Nebraska, was excellent. Howard Lang as the lawyer and Frederic Clayton as the brother were particularly good. Russell Simpson, who played the father, is a new acquisition with distinguished record, including the Belasco hall-mark, should prove a valuable member of the company.

The Deserter, Helen Ware's late vehicle, newly released for stock, is the attraction now playing at the Academy of Music. The selection of this piece has been made because of the holiday season, it being remembered that it deals with military affairs. Priscilla Knowles and Theodore Friebus are afforded excellent opportunity. Julian Noa, Marie Curtis, Angie McCauli will all have prominent parts in their respective lines, while James J. Ryan will appear in his original part as played by him in the Hudson Theater production.

An old friend of theatergoers in Upper Manhattan, Eda von Luke, returned this week to the Harlem Opera House Stock. She replaces Florence Malone, whose going will be regretted by many admirers.

The Only Son, Binchell Smith's play, received an admirable interpretation last week at the hands of the Harlem Opera House Company. Maria Oatman gave a genuinely remarkable performance as Mrs. Brainerd. Lowell Sherman was excellent as the son. Others worthy of note in the cast were Florence Malone as Anne Lester, Roy Gordon as Charles, Benjamin B. Graham as Brainerd, Cyril Biaggio as Lord Overture, and J. Arthur Young as Henry Thompson.

BOSTON STOCK NOTES

Five weeks ago Eleanor Gordon and a company of selected Broadway artists opened the Plymouth Theater in Boston with *Divorcons*. The success was immediate and the press compared the players with the old Boston Museum; in truth, the organization is composed of artists who are unusual in stock and the productions deserve the highest praise. Wyndham Birch, a youth of wide experience in theatricals, has entered the field as Miss Gordon's manager; and as Sir John Colquhoun in *The House Next Door* last week Mr. Birch was admirable. The success of the piece continues this week with the same cast, and the production has been playing to large receipts. Douglas J. Wood, the leading man, has become popular by his intelligent performances; Wright Kramer is also giving Boston a treat by his performances, and Edward Langford pleases with his good appearance. Frederic Burt, the director, is a finished actor, and Mrs. George A. Hibbard has greatly improved since her debut in Boston. Eleanor Gordon has lost none of her charm and is a bigger favorite than ever.

LINDSAY MORISON'S COMPANY

Gloucester, Mass., has never seen a permanent stock. This Spring Lindsay Morison gave the fishing center a first-class company and is now drawing capacity houses of the natives and summer guests. Rose Morison, Florence Carpenter, Bella Cairns, Edna Oliver, James S. Barrett, C. Russell Sage, James J. Hayden, and Daniel Grant were seen in *Giris* and *The City* last week, while *The Girl in the Taxi* and *The Wolf* are the current bills.

CECILIA LOFTUS AND HACKETT.

Cecilia Loftus will open as leading woman at the Washington in Detroit. James K. Hackett opens the house on July 21, to be followed by Louise Gunning for two weeks, and then by Amelia Bingham for a like period. The company, which is being organized in New York, is to be permanent. J. Gordon Bennett, late of the Academy of Music in New York, is to be stage manager. James Slocum, of Detroit, will be general manager. Joe Morris will book the theater.

FROHMAN RELEASES

It ought to be good news to the stock companies that Charles Frohman, through Sanger and Jordan, has released a number of his best productions. The list includes *The Runaway*, *The Spy*, *The Marionettes*, *The Attack*, *The Girl from Montmartre*, *The Mind of Paint Girl*, *The Perplexed Husband*, *The Speckled Band*, *The Scandal*, *The Zebra, Smith, Preserving Mr. Pannure*, *Lady Patricia*, *Suzanne and Penelope*. Almost any one of these plays is admirably suited to stock.

Four regular performances are to be given each week, Wednesday, Saturday and Sunday nights and Saturday matinee.

The company includes Mary Boland, Edwin Arden, Jack Standing, Olive Temple, and Lucia Moore. The opening bill is *A Butterfly on the Wheel*.

CRITIC BECOMES MANAGER

The recently formed Orpheum Stock company, of Cincinnati, took a lease for a number of years, on the twenty-first, of the Orpheum Theater in that city. They will open on Sept. 14 with plays of standard kind. Their managing director is J. Herman Thuman, the well-known music and dramatic critic. The policy is thoroughly modern and progressive. Mr. Thuman announces that he will arrange for a series of one-act and longer plays of the intimate type, to be given at special performances in a converted ballroom in the same building.

MASSON ENGAGES LESTINA

Stage Director Masson has engaged Wally Lestina to play ingenues with the Popular Players at the Bushwick Theater. Miss Lestina was last year in the support of Henrietta Crosman in *The Real Thing*. Another engagement is that of Guy Nichols, of the original Belasco production of *The Woman*. Mr. Nichols opened in his old part with the Popular Players yesterday.

STOCK NOTES

At the Colonial in Norfolk, Va., Lola May, Francis Gillen and Miriam Collins have appeared in the leads in *A Butterfly on the Wheel*, *Forty-five Minutes from Broadway*, *Over Night* and *The Country Boy*, in stock. Milwaukee is viewing two of the best stocks ever seen in that city and the production of *A Butterfly on the Wheel* last week at the Davidson created much comment. Edward Wade and Pauline Lord gave a finished performance, while Louis J. Howard, Robert L. Dempster, Grace Goodale and John Daly Murphy were excellent. At the Stamford, *The Great Divide* was the attraction, with Mary Hall, Ralph Lee, Charles Dingle, Minna Williams, Vaughan Morgan, Louis William, William Kimball and Royal Thayer.

The stock in Minneapolis were seen in *The Red Mill* last week with Roger Gray, Mack Whiting, Jessie Stoner, Gus Weinberg, Ann Tasker, Wm. Naughton, Ida Stanhope, and Kenneth Bradshaw.

Bert Lytell, Evelyn Vaughan and their players were seen to advantage in *The Woman at Bloecker's Hall*, Albany, last week. Mr. Lytell as Tom and Miss Vaughan as Wanda were supported by Louise Brownell as the Woman, Eugene Shakespeare as the Guest, Wilson Reynolds as Blake, Frank Sylvester as Robertson, Ralph Bell as Standish, while other were Harold Burnett, Wm. Amsell, J. Francis Kirke, Halbert Brown, Kenneth Loane and Harry Prew. Little Johnny Jones this week.

William Collier opened as stock star at the Suburban Gardens, St. Louis, and in *My Friend from India* gave vigorous characterization of A. Keene Shaver. Alice Gale as Tillie was brilliant and Joseph Gillow, Diana Storm, Phillip Sheffield, Daniel Hall, Antoinette Roche, Wilbur Higby and Wm. Hinkley appeared to advantage.

Snow-White ran two weeks at the Marquette Clark Theater, St. Louis, with Marquette Clark and Forrest Winant. Thurston Hall opened as leading man Monday in *Merely Mary Ann*.

Albany is now the home of three stocks, the latest being under the direction of Harold Franklin and headed by Elmer Thompson and Agnes Finley and including Wilbur Cox, Vera Roberts, Frederick Schwartz, Walter Brown and Rudolph Koch. The opening bill was *Girls Will Be Girls*.

The Hartford stocks were seen in the Master of the House and *The Real Thing* last week. The former at Poll's with Maude Gilbert, Edmund Elton and James Cunningham in the leads, supported by Lou Ripley, Lavinia Shanon, Georgie Olf, Frank Monroe, George Storrs Fisher and Gilberta Faust, while in the latter the Hunter-Bardfords with such distinguished names as A. E. Anson, Olive Oliver, Patricia Colling and Mark Smith more than delighted large audiences. Deidre Doyle, the leading woman, has been ill, but returned this week as Katie in *Old Heidelberg*. Miss Doyle is in private life Mrs. A. E. Anson.

The new farcical stock at Albany includes Frances Shannon, Joseph J. Flanagan, Blanche Almeida, Maude Stevens, Margaret Moore, Billy Lynn, Calvin Tebbetts and Gustav Blum. *The Girl in the Taxi* was last week's bill.

Laurette Browne, who has just closed as second woman at the Castle Square, Boston, is reported as the new leading woman for the Thompson-Wood's Stock in Brockton, Mass., next season.

The Poll Players at Washington have introduced Edward Mackay as leading man, and as Ned Trent in *The Call of the North* last week, Mr. Mackay, Isotta Jewel, Dudley Hawley, and Graham Velsey scored. The Talker this week. At the Columbia, Everett Butterfield, A. L. Van Buren, Helen Holmes, Carrie Thatcher and the favorites were seen in Mr. Leffingwell's Boots last week.

The Malley-Denison stock at Newport, R. I., have become a success. Madame X was the bill last week with Blanche Shirley as Madame Z. Others were James L. Crane as Louis, W. H. Howell as Noel, Alden L. Sage

CLAUDIA LUCAS.

The biographer has never asked Claudia Lucas whether she owns a middle name, and there's no need. It's versatility, or if Claudia is the second one, then the title should read *Versatile Claudia*, and the evidence can be found by perusal of programmes in New York for last year and this. It's a fair cry from the sympathetic Glad in *The Dawn of a To-morrow* to the melodramatic Ruth Jordan in *The Great Divide*. There is little similarity between the singing Mary in *Forty-five Minutes from Broadway* and the dramatic Madame X, and Miss Lucas has played many other roles. In every character she is seen to advantage, and her popularity in New York, Brooklyn, Lynn, Lawrence, Springfield, and Philadelphia, where she has appeared as leading woman in stock, has gained for her a reputation that makes her one of the foremost leading women in stock.

There are few more energetic leading

women than Miss Lucas. In addition to her own work she finds time to watch and study that of the other members of her company. She is an able director and shows an interest in an organization to help and improve when necessary.

Miss Lucas's experience on the stage has been quite extensive and has been enhanced in addition to numerous engagements in some of the most prominent stock organizations, by a season with John Drew, James K. Hackett, and other Broadway artists. She is very young and has a brilliant future. Though her experience has been varied and in all ways pleasant, Miss Lucas expresses a particular liking for the work of the stock company. She enjoys the opportunity to depict various characters and welcomes the daily effort that is necessary to acquaint her with a different type each successive week, in consequence of which she has developed marked versatility.

MABEL TALIAFERRO IN ST. LOUIS

Little Mabel Taliaferro has been released by Klaw and Erlanger for a stock engagement at the Suburban Garden Theater in St. Louis. She has been expressly forbidden, however, to indulge in any whims involving aviation. She planned to go in a hydro-aeroplane, which means the dangerous navigation of two elements with which an actress of charm should have no concern. She began rehearsals on June 29. Her visit to the city incognito to ascertain the exact nature of the proposed work must have given her a favorable impression, for she is starting with enthusiasm. Her opening vehicle will be either *Polly of the Circus*, of which she created the title part, or *Such a Little Queen*.

THE DANCE IS THE THING

When the stock company at Long Beach opens its season Saturday the management will start the show early and after the last curtain invite the audience to turkey trot. The opening promises to be a great success.

Tickets admitting to the drama and the dance are \$1; to the dance alone, 50 cents.

FLORENCE MALONE CLOSES

Florence Malone, the leading woman of the Harlem Opera House, closes on Saturday with *The Easiest Way*. In the production of *The Only Son* last week, Maria Oatman, Charlotte Crawford, Roy Gordon, and the favorites supported Lowell Sherman. The Million is next week's bill, with Arizona, *Mind-the-Paint Girl*, *A Fool There Was*, and Madame X to follow.

BROOKLYN STOCK

The Woman was the bill at the Bushwick, Brooklyn, last week. Mabel Montgomery was excellent as Wanda Kelly. Robert Gleckler scored, and Caroline Locke was admirable. Director William C. Masson deserves credit for an excellent production.

GODFREY MATTHEWS, AUTHOR

Godfrey Matthews, the well-known leading man, presented his own playlet, *Honor's Worth*, as a curtain-raiser to *The Royal Mounted* at Youngstown, Ohio, last week. The piece met with favor.

FROM PHILADELPHIA

**Motion Picture Craze is Rampant
In the Quaker City.**
**Everybody Who Has Spare Money
In the Business.**
**Joker in New Law to Safeguard
People at the Plays.**

PHILADELPHIA, July 1 (Special).—This sizzling weather makes the public want roof-gardens, and those long glasses with sticks rather than the hot theaters. As a consequence, theatrical news in the Quaker City is notable for its absence. It is the same old story. "More moving picture theaters" every day, every hour, and every corner; every body seems to be building moving picture theaters. Down town, uptown, west of the river, in the mill districts, in the residential sections; in fact, everywhere, the "movies" are building rapidly. It is a wonder how all these can get along; it is remarkable that so much real money should be invested in this enterprise, but daily the amounts sunk in moving picture enterprises in this city is increasing in leaps and bounds.

Among the theatrical managers who are unfortunate not to be able to jump down to Atlantic City and escape the torrid weather, there is a great deal of comment about a new act which has just been passed by the State Legislature, which would nullify the action of the authorities in trying to safeguard the lives of the public who go to the theaters. The law which was emanated through the Legislature has a joker in it which provides that buildings used for purposes of amusement, which, when built, complied with the building laws, are safe structures. Inasmuch as the authorities cannot control the owners to adopt necessary safe precautions, some of the theaters in the center of the city evidently believe in saying that their patrons are in a safe building, no matter what the law on the subject is. Plans have already been filed for remodeling a number of theaters, work having been started in several instances. This spirit among owners and lessees is to be strongly commended.

The moving pictures of *Qo Vadis* still continue at the Garrick; the Kinemacolor Pictures are at the Forrest, while vaudeville and the case at Keith's and the Metropolitan. The Orpheum Players are in their summer season at the Chestnut Street. — J. Boles-Coxon, Jr.

FROM WASHINGTON

**Stock Companies Have a Hold
At National Capital.**
**Two Combinations Will Play
Until the Fall Season.**
**Columbia Players and Poli
People in Competition.**

WASHINGTON, July 1 (Special).—With the ending of the Ahura grand opera presentations at the National, which closed that house until the regular commencement of the Fall and Winter season, the Columbia and Poll's have held entirely their own, and with their weekly strong and popular stock presentations will from now, through the summer weeks of the heated period, be in strong competition. Both companies have a decided strong personal following, and the big attendance at one house, in a close observer, is identical with the other. The offerings of both houses so far, under liberal management and direction, is demonstrated strongly in the very praiseworthy approval of crowded audiences of the excellence of the work, and the exact attention paid to perfect sound display is more than convincing evidence of the reason that stock performances are so universally popular, and extend such lengthy seasons in Washington during the summer—records of previous summers about to be repeated.

Augustus Thomas's thoroughly complicated and amusing comedy, Mrs. Loftingwell's Boot, presented by the Columbia Players in a week's offering at the Columbia that met with the keenest appreciation of attendance that tested the capacity at every performance. It was a presentation of artistic and excellent merit with a snap and go in the delightfully enjoyable comedy work. Harry Andrews, the director, proved again a most competent drill master, and the admirable performances is distinctly in his credit. The President, Mrs. Wilson, the Wilson daughters, and visitors to a home party at the White House were intensely amused at the opening night. The company scored many strong successes in individual work. Helen Holmes, the talented and popular leading lady, after a week's vacation returned to the cast, giving a most charming portrayal of the conspicuously liaison, but loving Mabel of the *Uncle Tom's Cabin* days, but her husband, A. H. Van Buren, leading man, Ainslie, and A. B. Williams, supporting, had big opportunities, which was strongly taken care of, as the mistaken self-sacrificing Walter Corbin, Dorothy Bernard, who has advanced strongly in popular favor, scored another strong personal success in character parts of the *Topsy*, *Mora*, the waiting lady. Other splendidly portrayed characters that won general recognition were the Mrs. Loftingwell of *Uncle Tom's Cabin*, the Mrs. Bonner of *Jessie*, *Leavenworth*, the Dr. Ramsey of *George W. Fawcett*, the Richard Ainslie of *Evans*, *Buckfield*, and the "Butler" Orion of *Stanley James*. Charles Squires, the Columbia scenic artist, gave the play a most attractive stage picture. The current week's offering is in Missouri.

The *Call of the North*, George Broadhurst's play of the great Northwest, in which Robert Nixon achieved a striking success, a play of most interesting qualities in its interesting story and its picturesque staging, a sterling success at Poll's last week, with the Poll Stock company excellently proportioned in the strong prominent roles, was a notable success. In appreciation of the very large audiences of the week that were strongly appreciative of state of affairs that was clothed with an atmospheric scenic surrounding that was striking a reproduction of the original. Edward Mackay as Ned Trent added strongly to his

honors as the new leading man with a strongly aristocratic impersonation. Mark Kent, always important in the realization of dominant roles, gave to the character of Gales Albert the "factor" who governs the Hudson Bay territory with a rod of iron, a portraiture of commendable strength and ability, and Ida Jewell was naturally sweet and simple as the "factor's" daughter, Virginia Albert. In love with young Tivoli, the remainder of the strong cast included Gertrude Marshall as Julie Bonham, Lotte Lenja as Mrs. Brookin, Frank Shannon as John McDonald, Cecil Bowes as Sandy McFetish, Dudley Hawley as Achille Pocard, Theodore Hardy as Mo-o-gee, Graham Velsey as Band, Harrington Gibbs as Dr. Cockburn, and Thomas Williams as the Rev. Archibald Orane. A capacity audience, that included the Vice-President and Mrs. Marshall, and a large party of guests, enjoyed the opening performance. Next week *The Talker*, the first production in stock, and the first time in Washington.

The wonderful picture story of Captain Scott's journey to the heart of the Antarctic, which was witnessed for five weeks at the Columbia, concluded the engagement with the Saturday night meeting of the past week. Manager Fred O. Berlin, during the week concluded arrangements whereby the big motion-picture exhibit of *Qo Vadis* will be seen at the Columbia early in September.

The Washington Canoe Club entertained the members of the Columbia Players, last Sunday, on a delightful trip down the Potomac River. President Lee, of the boat club, assisted by T. Arthur Smith and other members of the Entertainment Committee, met the members at the entrance to the Aqueduct bridge and escorted them to the club house. The preliminary run was up the river as far as the chain bridge, then downstream in a six-mile rapid run to a point below Alexandria. There the boats stopped, and refreshments were served.

Some time ago S. E. Poll offered \$500 for the best play offered by a Washingtonian, to be decided upon by three competent judges. The contest was to close Aug. 15. The manuscripts have been so numerous that the judges have been unable to read all of them; in consequence Mr. Poll has extended the time until Sept. 15, when the prize will be awarded to the writer of the best play.

The Poll Players were entertained by Manager Schloss, of Glen Echo Park, last Wednesday night, after their evening performance. The keys of the park were turned over to the players. — JOHN T. WARD.

FROM BOSTON

**Review of the Closing Season.
Thirty Plays Produced.
"A Midsummer Night's Dream"
In September.
Shubert's "Kiss Me Quick," Aug. 4.
Weingartner G. O. Conductor.**

BOSTON, July 1 (Special).—The Eleanor Gordon Stock company, which is now under the management of Wyndham Birch, and having a prosperous summer season at the Plymouth, gave an excellent performance last week of Hartley Chambers's play *The House Next Door*. Indeed, it was one of the best stock performances seen in Boston in years, and has proved so popular that it is being retained for this week. In its contrast and conflict between Jews and Christians living next door to each other, the play has an idea that retains its freshness and interest unusually well, and the dialogue has many passages that still seem genuinely amusing. The acting is exceptional. Mr. Birch plays Sir John Oldswallow, Mr. Damon's old part, and succeeds in the difficult task of bringing out the old man's underlying gentility. Frederick Burt, in changing from the blatant Fleming of *The Mexican* to the half-artistic, half-vulgar Jewish operatic agent, Lewis, proves himself a character actor of perception and intelligence. Wright Kramer is splendid as Jacobson, and shows with skill the man's racial dignity. In Edward Langford, Francesca Rotoli, Mr. Kramer and Mr. Burt, the company was fortunate in having people who could take Jewish characters, and without exaggeration or caricature still make them seem real. The play next week is Mr. Husband's wife.

Mr. Birch and Miss Gordon now have the field to themselves, as the season at the Castle Square is over. A review of the season shows thirty plays produced, including three by Tully Marshall role. Edith Evelyn was happily cast as the wife, and Frances Madox distinguished herself as the younger sister. The production signaled the return of Bert Walker, who has been the comedian for several seasons. Others in the cast were Louise Parham, Rose Bender, Joseph Holicky, Schuyler Ladd, and Charles Dowd. The musical stock returns next week in *King Dodoo*, with Gus Weinberg in the title-role, after which Madame X will be produced.

At the Metropolitan Eva Lang opened a special Summer season with a well-arranged production of *The Girl of the Golden West*. Miss Lang won much praise as the girl, and her capable supporting co. included Franklin Hitchcock and Frank Dennis. She will play a four-weeks' engagement, during which time she will be seen in *The Dawn of To-morrow*, *The Chorus Lady*, and *Seven Sisters*. Maude Adams in *Peter Pan* July 8-8.

The *Riding Duttons* were the headliners at the Miles's, and *The Girls* and *Jockey* filled the same position at the Union. — CAZIER W. MILES.

including Sunday, June 29. The pictures have excited, as they have everywhere else, unbounded interest by reason of the extensive and varied settings, and the high class of acting which makes the story of unusual dramatic interest. The run of the pictures was interrupted Monday, June 23, for a single performance of *A Chinese Household*, by the Star of the Sea Lovers, a local dramatic club.

Starting Monday, June 30, the new Cuban and Harris presentation, \$500 Per Cent., by Porter Emerson Brown, had its initial production on any stage here. — ARTHUR G. WALKER.

FROM CHICAGO

**In the Swim at Jackson Park.
Mermaids in the Pool.
"How Much is a Million?"
When It's a Play.
Benefit for Actors' Hospital
A Big Success.**

MISISON BUREAU, SUITE 61.

CHICAGO OPERA HOUSE BUILDING, Chicago, July 1 (Special).—The great theatrical performances here now is being staged by Father Normand. He has a large pool, more than 20 miles of which is dotted with his fair-crested mermaids. The new musical beach in Jackson Park opened to-day. It is but the beginning of the Summer's campaign for reclining the whole lake front for the whole people. Eventually every corporate and private interest will be pried loose from Chicago's swimming pool.

But some theatricals still exist on land. G. R. Hopkins is staging a play of his own called *How Much is a Million?* at the Fine Arts Theater. The story is one of love and finance. Mr. Hopkins plays one of the parts himself, and in his company are Mrs. Hopkins, Grace Griswold, Lionel Belmont, and Robert Brandon.

The benefit performance for the erection of a hospital for players took place at the Auditorium Sunday afternoon. Most of the leading players in the city appeared. The hospital will be built on West Monroe Street, and work on it will begin soon.

T. O. Gleason is presenting *The Blindness of Virtue* at McVicker's. In the cast are Frank Sheridan, Edith Lyle, Thomas Swift, and Hazel Kelly.

Fritzi Schell in *Mile. Modiste* is doing well at the Studebaker. It is said that she will continue appearing in *Mile. Modiste* throughout the coming season. When *Dreams Come True*, with the Yokes-Slavkin-Santley combination, is still doing good business at the Garrick. The Ghost Breaker, with H. B. Warner, remains at the Cort. The *Tik Tok Man* of Oz, with changes in cast, music, and book, is holding on well at the Grand Opera House.

Lulu Glaser is in *The Matinee*, headliner this week, and Joseph Sammar, the opera singer, is the tenor at the Palace. Lincoln Beecher, the daring aviator, also appears at the Palace to tell some of his wonderful experiences above terra firma. The Great Northern Hippodrome and the Colonial offer snappy vaudeville bills. The Imperial has *The Master of the House*, and the Victoria offers *The Haven*.

Ravinia Park is making a big splash. It has the Chicago Symphony Orchestra, with Frederick Stock conducting. The Chicago and Northwestern will put on special trains every night for the Ravinia Park patrons. With such an attraction as this great orchestra and soloists known to the entire world of music Ravinia Park should have the very best season in its history.

The Great Raymond, who is remaining in Chicago this summer, preparatory to another world tour, is at the White City entertaining large throngs with his magic. Riverview, Sans Souci, and Forest Park, all seem to be exceptionally prosperous this season.

Louis E. Cooke, the veteran general agent of the Buffalo Bill-Pawnee Bill Show, is making his headquarters at the Auditorium, while this Wild West extravaganza is playing in Chicago and vicinity. — LUTHER MCCLURE.

MINNEAPOLIS

The third offering of the dramatic stock co. at the Shubert, *The Talker*, June 22-28, gave Lee Baker his first real opportunity, and he made an excellent and authoritative rendering of the Tully Marshall role. Edith Evelyn was happily cast as the wife, and Frances Madox distinguished herself as the younger sister. The production signaled the return of Bert Walker, who has been the comedian for several seasons. Others in the cast were Louise Parham, Rose Bender, Joseph Holicky, Schuyler Ladd, and Charles Dowd. The musical stock returns next week in *King Dodoo*, with Gus Weinberg in the title-role, after which Madame X will be produced.

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The *Riding Duttons* were the headliners at the Miles's, and *The Girls* and *Jockey* filled the same position at the Union. — CAZIER W. MILES.

VANCOUVER, B. C.

Pine Feathers at the Imperial, with an all-star cast June 19-21; tremendous success; capacity. Passes-Rv June 22-25. Raymond Hitchcock in *The Red Widow* June 26-28. *A Man Thinks* June 30-July 2. *Sporting Life* closed the Sanford co.'s season at the Empress June 16-21.

The *Gambler* proved a most satisfying play at the Avenue June 16-21. Dei Lawrence, Mandie Leone, and Alf T. Layne shared the honors. *The Woman in the Underline* for the last week of the co. at this house.

The *Trainer*, a virile playlet dealing with the race track, aided and abetted by five other acts, held up the standard at the Sullivan and Constable Orpheum June 16-21.

Harrison Armstrong, *The Police Inspector*; and Alsky's *Red Indians* pleased immensely. Coogan and Co., *Bells Oliver*, the Florens Trio completed the bill at Pantazis's.

The *Panama* was turned into a combination vaudeville and picture entertainment June 15.

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I PURPLE ROAD

Summer Prince—Native Orchestra 63. Native 1st Balcony 81. Native 2d Balcony 86c.

Sells-Floto Circus at Athletic Park June 18. 17; business fair.

George F. Case, the popular manager of the Orpheum, has resigned to take up a big farming project in Alberta. To say he will be sorely missed is putting it mildly, but we are glad he is bettering himself.

The Del S. Lawrence Players will enjoy a two weeks' rest, beginning June 28. They open the remodeled Empress July 14.

The Sanford co. bid farewell to Vancouver June 21; they enjoyed an uninterrupted run of five years, which seems to be a record.

Del S. Lawrence purchased a magnificent motor car, and will tour British Columbia this summer.

The new players of the Howard Stock co. are beginning to arrive in town. William Bernard and his wife being among the first.

MENNIE M. RUSSELL.

CALGARY, ALTA.

Eddie Foy in *Over the River* was the bill at the Sherman-Grand June 18-19; business, considering the warm weather, was good, averaging over \$6,000 for the three days. Eddie made a hit with those who saw him for the first time and satisfied those who were used to his methods. The whirlwind dancing of Pearl Matthews and James Davis merits special praise.

Orpheum vaudeville June 19-21. John Mason in *As a Man Thinks* is the attraction for the first three nights next week.

At the Empress (Pantazis's) vaudeville June 16-21. A well-balanced bill is given, consisting of Those College Chaps with a good singing act, La Petite Alita, a very clever child; Charles Kenna, the street fakir, whose act is a riot; Harry D. Forna and co. in a racing sketch; The Favorites; the La Volas in a wire act; and Willard's Temple of Music. Business good.

The Bell Hop, tabloid musical comedy, drew good business at the Leric June 16-21.

The Eddie Foy co. closed their season in Calgary owing to some monetary trouble and went direct to New York. The co. has been doing poor business in the Coast cities, and their business in Calgary where they expected to make up their losses was not as good as expected, owing to the annual military encampment for the Province opening the day of their arrival, and thousands of people going out to watch the maneuvers.

They played to \$2,800 in the three nights, which is very much below the average at the Sherman-Grand. Had the co. filled their dates in Western Canada they would easily have made up their losses, as they would have been certain of big business in Edmonton, Saskatoon, Moose Jaw, Regina, and Winnipeg.

Manager Sherman offered to advance them any money they required, but did not make them any money. Harrison Armstrong, *The Police Inspector*; and Alsky's *Red Indians* pleased immensely. Coogan and Co., *Bells Oliver*, the Florens Trio completed the bill at Pantazis's.

The Panama was turned into a combination vaudeville and picture entertainment June 15.

GRASSI PHONES.

AUSTRALIA AND NEW ZEALAND

THE J. C. WILLIAMSON CO., LTD., Present

FRED NIBLO AND JOSEPHINE COHAN

Supported by a selected company in a Repertoire of American Comedies

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UNPRECEDENTED SUCCESS—BREAKING ALL RECORDS

"GET-RICH-QUICK WALLINGFORD" "THE FORTUNE HUNTER" "OFFICER 666"
 "EXCUSE ME" "STOP THIEF" "BROADWAY JONES" ETC., ETC.

All Plays Staged and Produced Personally by Fred Niblo

New York Address: COHAN & HARRIS, 1482 B'dway

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CINCINNATI

All the interest of the amusement-seeking public of the city is now centered in the Zoo, where several high-class grades of entertainment are being offered to the inhabitants of a drama. The Zoo has many shaded paths and a sheltering city, made doubly so by the strike of the "ice-man." Cincinnati's latest strike clubhouse with a cool veranda whitherto ice in some manner has been smugged, and whereupon tinkling drinks make one forget the labor question.

The Zoo also has a woodland theater, one of the best equipped and situated throughout the country, and on its stage the Ben Green Players opened their annual engagement June 23 for two weeks, with matinee and night performances each day except Sunday. And right glad we are for ever Shakespeare in hot weather to break the monotony of summer vaudeville. The opening bill was Twelfth Night. Unfortunately, Mr. Green and Co. were poorly advertised before they arrived in town, occasioned, perhaps, by the change in booking which brought them here unexpectedly, and, accordingly, business has not been nearly as big as in the past seasons, or as the merit of their work should deserve. However, it is hoped that as the engagement lengthens the crowds will increase. The Woodland seats over a thousand, and capacity houses were the rule last season for a month of night performances. Several members of last year's co. are in the cast this year, including, of course, George Vivian and his sister, Ruth Vivian, whose versatility has been appreciated and commented on for several years by Summer audiences. Also prominent are Lawrence Eyre, pianist, most of the leads, and very popular in this city. Mr. Eyre's splendid ability, voice, and personality have deservedly won him many friends. Other members of last year's co. are Douglas Ross and Oscar Peffer, remembered for past achievements. The new members consist of John Moran, replacing Alma Kruger, Elizabeth Merson, Orio Lee, Daphne Wheeler, Leslie Austin, Noel Leslie, George Sonnes, John Kelly, Thomas Kelly, Harry Calver, George Hale, Edmund Gorst, and H. Roy Smith. She Stoops to Conquer was the bill the night of June 23, with Merchant of Venice, Taming of the Shrew, As You Like It, Much Ado About Nothing, and Midsummer Night's Dream following throughout the week. The bills for week of June 30 have not yet been announced.

Bukiewics and co., Russian dancers, are also offering an outdoor performance at the Zoo to enthusiastic audiences.

The bill at Keith's opening, matinee June 22, for week includes John S. King and co. in The Traveling Salesman, Brown and Jackson, the lady member of the firm advertised as possessing a \$5,000 arm; the Pat Toohey Trio (no guns are intentional in the name), Von Dell, Brindell and Henry, and the Gene Miller Trio. Crowded houses are still the vogue.

More vaudeville at Chester Park, included Roll and Marshall, the Aerial Fireworks, Maude Baxter Morris, the Missouri Trio, and Tuscan Brothers, the Battle-Axe Throwers. The Bathing Beach at Chester is also an attraction for those who wish to keep in the swim.

The Lagoon is featuring motordrome races and balloon ascensions. The motorcycle races are indeed thrillers, and afford good Summer entertainment.

Coney Island, with its twenty-mile river ride, is drawing crowds every day. Good vaudeville is offered. On the hill are Marnell and Melrose, Wray and Ray's Manikins, George C. Wheeler, Robert Montague, and the Kildinians. Manager Brooks has been out of the city for a few days visiting other cities' resorts to find something suitable to build to replace the Shoot the Chutes, recently burned.

At the Walnut, the five-reel picture, The Battle of Gettysburg, one of the most wonderful pictures ever seen, was shown week June 22. This picture attracted a great deal of attention, and, incidentally, good business.

The Lyric and the Grand are also offering feature pictures.

At the Empress Carnegie's Siberia Polar Mo-

tion Pictures have entered upon their second week to good business.

The new comic opera, My Firelight Lady, book and lyrics by Grace Delaney Goldenburg, and music by her husband, William Smith Goldenburg, was given its first performance at the Auditorium June 19 to a large and really enthusiastic house. Mention was made of this new work in our last letter, and it is indeed a pleasure to record a performance of such genuine artistic worth and merit. If any opinion is formed from witnessing My Firelight Lady it can only be to the effect that Mr. and Mrs. Goldenburg will some day before long write their names in no uncertain letters on the pages of comic opera history of the American stage. Given by a cast of amateurs the handling was apparent as far as bringing out the best points of the production is concerned. But many times during the evening the book and music predominated by the strength of merit alone. Several musical numbers were as good as any that have been heard on the local boards professionally. "I'm Only in the Chorus" was easily the best number, the lyrics and music written in the spirit of a Pixley and Luders success. The ensemble numbers, "The Artist's Show" and "The Models" were cleverly conceived and written and directed. Guy Bowlett, piloting leads, a Cincinnati boy of limited experience, showed marked ability, and handled the role intrusted to him with intelligent endeavor. Marie Schwesman danced in a professional way and carried the house with her graceful manner. Ethel Kelley and Alberta Currie were all that could be desired from a vocal standpoint, the latter lady rendering "The Lark" to many encores. The acting of Mervine Goldenburg and her song and dance in Society was the comedy hit of the performance.

JOHN REDHEAD PHOONS, JR.

EDMONTON, ALTA.

Gus Edwards's Kid Kabaret, with Eddie Canar and George Kessel and co. of twenty featured in a strong bill June 23-25 at the Empire and scored. Others: Will Rogers, cowboy humorist; Jane Connelly and co. in a pleasing playlet, A Strong Cup of Tea; Brent Haynes and Joann; Helen Trix, Rose Valente, Trounce, Le Veler, and Melvyn Stokoe in Dash of Spanish Edison's Talking Moving Pictures to a big business. John Mason scored in As a Man Thinks June 28; S. H. O. all performances. Joseph E. Howard and Isabel McCane were the headliners week June 23 at Pantagore's. Others: The Velle Trio, acrobat artists; Margaret Harner, comedienne; Lopez and Lopez, and Jack Taylor, Capacity.

The Permanent Players played to capacity in The Deep Purple June 23, and the week at the Lycée. Grace Ayleworth as "Frisco Kate" and James Byrill as William Lake, scored another success. They were given excellent support by the balance of the co. Business satisfactory.

The Majestic Theater at which the Majestic Musical Comedy co. have been playing for the past four weeks was closed for the week of June 23; the co. went to Vancouver. The Majestic Amusement co. opened with a new co. week June 30.

Under the auspices of the Edmonton Bassell Club Con T. Kennedy, who has one of the largest carnival organizations, will bring his nineteen shows to Edmonton July 14 for one week. One of the unique features will be the choosing of a queen for the carnival. A valuable diamond ring will be presented to the popular young lady securing the largest number of votes. The contest opened June 24.

PROVIDENCE, R. I.

The Man from Home proved a capital attraction for the Albee Stock co. at Keith's June 23-25. Bertram Churchill has the leading role and contributed his best work of the present season. Marguerite Skirvin was also handsomely cast. Beverly of Granstar June 30-July 5.

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The Empire continued to good business with new and interesting pictures in Kinemacolor. The Providence Opera House was also showing moving pictures, with North of 88 the feature.

H. F. HYLAND.

HARTFORD

This week (June 26) at the Parsons the Hunter-Bradfords are presenting The Real Thing. The general verdict seems to be that the play quite lives up to the title, and the acting has the same distinction; also the staging is beautiful. Miss Oliver plays the siren, and has the proper zeal of the reformer. Miss Troutman shows finely what a wife ought not to be, and is very clever at reforming. Mr. Anson as the husband is good in his farce scenes.

The Poll Players are giving a very good presentation of The Master of the House, and the domestic play appeals to the very fair audiences that are seeing it. Miss Gilbert is very finished in her characterization of Bettina Curtis. Edmund Elton has a fine part, and delivers the real goods.

At the Hartford Barton and Lovers present the headline act in The Folies of Vanderville, and others are presented by Marjorie Miles and Virgil Holmes, Vernie, James Budd and Frank Claire, and Sol Powder and Bert Chapman.

Deirdre Doyle has been recuperating at Norfolk, Conn., from a short illness, and will return to the Hunter-Bradfords in the forthcoming production of Old Heidelberg.

John Westley, who left the Poll Players to rehearse for the Cohan and Harris production, Nearly Married, has returned for the rest of the season.

The presentation at the Princess this week of the photoplay masterpiece, The Prisoner of Zenda, Oliver Twist, and The Wandering Jew, has made many new friends for moving pictures.

LAWRENCE SHEPARD.

MONTREAL

From The Butterfly on the Wheel to Mrs. Wiggs of the Cabbage Patch is a far cry, but the Orpheum Players made the jump with comparative ease, presenting the last-named play to packed houses June 23-25. Lillian Kemble scored a big success in Mrs. Wiggs, a character totally unlike anything that we have seen her before, and Charles Mackay gave a clever character sketch of Stubbs. Margaret Robinson was an amusing Mrs. Schulz, and D. H. Primrose gave good support as her husband. Anna Bert was a sympathetic Lover. Mary and William Webb a capable Wiggs. The co. was strengthened for the production by the engagement of Minnie Milne, whom Miss Hart is known far and wide on this continent. Rich and Ruthie and the clever Robinson children June 30-July 5. The Country Boy follows.

Excellent programme of moving pictures continue to do good business at His Majesty's. Events of the late Derby Race and some Wild West Show pictures are features.

Barnum and Bailey Circus will exhibit June 30-July 1.

SALT LAKE CITY

At the Salt Lake June 16-20 The Pinza Show of 1912 drew large and well-pleased audiences. Trixie Frizzana was cordially received. The electric bridge was a novelty, bringing, as it were, many baldheads in close proximity to an aggregation of pink tights. The diving tank and the "damn" style certainly did make a hit with the aforesaid. Kinemacolor June 20-July 8.

At the Utah Brandon Tyrone and Florence Stone, supported by an excellent stock co., gave an excellent production of The Spendthrift week of June 18. William H. Ford, Richard Everhardt, Bertram Correll, Richard Vernon, Frank J. Burke, and Frank W. Johnson were each popular.

Joe Beganny's Lamatic Bakers proved a good

card at the Empress week of June 18. Other acts were the pianist, Trappin, Santa Claus; Holmes and Wells, Joe Kaiser.

Arthur Morse Moon will leave the W. J. Kelly co. and join the Utah Stock co. Brandon Tyron has gone East to supervise the production of some of his own plays.

The new and magnificent Orpheum Theater is rapidly approaching completion, as is also the new American. Both will be ready for opening on or before Aug. 1. A mammoth concert will be given in the great Mormon Tabernacle by over one thousand singers for the entertainment of the visiting members of the U. S. A. who are to convene in this city July 1. W. J. Kelly and Jerome Rockwell of the Colonial presented A Man's World week of June 15 to good business. James Hurley, Arthur Morse Moon, Bonnie Bernard, Louis McVicker, William Ross, and Melville Bell were each worthy.

C. W. JOHNSON.

Mr. and Mrs. George Allison (Gertrude Rivers) have left Brookline for their summer home at Duxbury, Mass., where they will remain until the Crescent, Brooklyn, reopens.

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NEWS OF OTHER CITIES

BROOKLYN

Rivalry among the various seaside theaters at Brighton Beach and Coney Island promises to be very keen during the summer season. The Brighton Beach Music Hall, under the management of Charles H. Broad, opened its doors on June 21 with a slate array of headliners. The opening was featured by a special two-day engagement of John Bunny, the motion picture comedian.

A slight change in the programme took place on June 23. Ina Claire, late star of the Warner Girl Co., was heralded with headline honors, while Harry Von and Jessie Dolly were entitled to second honors. Yvette, the violinist, created a splendid impression, while Fredrick Power, Jack Kennedy and co., Helene Ward, Channing Monroe, and others made up a well-balanced bill.

Manager Sam McKee, of the New Brighton, is keeping up the same strenuous pace of headlining rivalry. Lillian Russell was featured at that playhouse, while James Thornton proved to be the same big drawing card. Frank Byron and Louise Lansdon appeared in their ever-interesting skit, "The Duke Detective." Mrs. Gene Warren and co., and a long list of other acts maintained the high standard of the New Brighton entertainments.

Conroy and Lemaire, some years ago, made their vaudeville debut at Henderson's Music Hall. Last week they were featured with headline honors at that place. Kintin's Animals never fail to delight human spectators. Murray's "The Little Parrotine" with James McMurray and Alan O'Connor; Newborn and Phillips; Gladys Alexander and co., and the remainder of the entertainers were heartily applauded.

J. LESTER DAVIS.

ALBANY, N. Y.

The Morton Opera Co. at the Colonial for the third week (June 26) of their successful engagement presented "The Three Twins," which was a well-deserved hit with crowded houses. Among the principals were Marie Caldwell, May McElroy, Adelaide Harland, Florence Koll, and John McGowan in conjunction with an extremely strong chorus.

At Harmanus Bleeker Hall the Loew-Vaughan Stock Co. still enjoys its popularity long since established. The Woman, week 26 proved one of their best presentations. Little Johnny Jones week June 26.

An attractive bill of vaudeville acts were seen at the Grand, in the lead were Harry Stone, La Wan Trio, Haas and Doris, Three Musketeers, Roeder and Lester. Business was big the entire week.

Manager Graham, of Proctor's, offered a highly entertaining programme, which drew the usual packed houses. The line included Frank Bush, Great Barnett, Five Veterans in Blue, Moore Booth and co., Gold Phillips, and Helen Phillips.

The Franklin-Bazett Musical Co. are doing splendid business at Electric Park, their production this week of "The Girl in the Taxi" scored a genuine success, the co. is headed by Frank Shannon and J. J. Flanagan.

Harry J. Chandler is the new manager of Electric Park.

Full capacity audiences were delighted with Ringling Brothers' Big Show the 24th. Hagenbeck-Wallace Show is billed 8.

GEOFFREY W. HARRICK.

ROCHESTER, N. Y.

Wife in Name Only has refreshing incidents and probable situations. The Holden Players June 25 opened with it in their summer engagement at the Shubert. The return to the city, after two years' absence, was greeted by a large audience. Wife in Name Only ran from June 25-28, with matinees Tuesday, Thursday and Saturday.

Another week of success is being registered, with the credit of the Manhattan Players with their performance at the Lyceum of that remarkable drama "A Butterly on the Wheel." Crowded houses have been the order since the first night, and the advance sale gives indication of big audiences for the rest of the week.

St. Blane, a dramatization of a popular story, interested large audiences at the Baker June 25-28. It was one of the best productions offered by the Premier Players and showed that as an exceedingly effective melodrama it has stood the test of years well. Mr. Kennedy plays the hero. Much interest was shown in the work of a very charming woman, Grace Mc Grier. Her portrayal of Edna Erie was admirable. George Harris was pleasing as Aaron Hunt and Dr. Hartigan. Robert Graceian was sufficiently the background as Gordon Leigh. Dave Collins did well as the clergyman. Ed Hubbard amused as Van Jiggins. Lawrence Clay was effective as Murray Hammond, and Rosalind Olay gave a good idea of Agnes Hammond. The Country Gentleman at the Baker every Friday night.

Vaughn Glaser and his co. came back to Rochester June 28, beginning the first week of their season at the Temple, and were given a welcome that proved emphatically the popularity place he and Miss Courtney hold in the affections of the Rochester theatrical public.

The Fair provided enjoyable entertainment June 25-28 for summer audiences. The performances were played to full houses. The Mill was given by the Musical Lansley in Music and Mirth; Jane Arlington, singing comedienne; Princeton and Yale in what is called a siren classic, entitled Six Hundred Miles from Broadway; Teacy and Wells in classic poses and artistic dances. Worrell and Jarret in songs and dances, and Herman Leits in character songs. Photoplay rounded out the programme.

The programme at Ontario Beach June 25-28 was Werntz and Werntz, the faultless gymnasts, in double aerial act; the Three Cycloniens, whirlwind cycling novelty with plenty of laughs; the Great Calvert, the world's most daring high wire artist.

Kearney P. Speedy, the world's champion high diver, gave two performances at Ontario Beach June 25-28. The first of the twice-a-week displays of fireworks was given night of June 24. In the Tolls of the Devil, a three-reel drama, was the chief film offered June 25 programme at the Gordon. It was produced by one of the big European cos. and was staged elaborately. From the Shadows, a two-reel Broncho drama, was another on the programme. By Mayers' cartoons, The Human Star, Smugged Laces, and Will Power, all comedy subjects, and Wal-

lingford's Wallet, a drama, completed the photoplay programme.

Good pictures to the best of business at the Victoria.

At the Grand Mary Stuart was shown June 24 and drew fine business. The twelfth story of "What Happened to Mary" June 27.

Good pictures and satisfactory business at the Genesee.

The site of the old St. Paul's Episcopal Church will be occupied again by a moving picture theater. It will cost \$50,000 and will be built of brick and stone. The old church was first remodeled by Mr. Curtis, who conducted a theater known as the Happy Hour, and recently it was raised to make way for a modern building.

BENNET HOGAN.

PATERSON

Manager Zabriskie, of the Empire Stock Co., offered The Burial and the Lady June 25-26. Goodly numbers turned out, despite the warm weather and seemed to enjoy the play. Willard Blackmore and Carol Arden in the leading parts come into much praise for their careful work. Fred B. House and Fred Quincy also rendered good work. Director Edwards left nothing undone in the producing line, and an even performance resulted. Young Mrs. Whitham will be the bill June 30-July 5.

The Majestic continues to draw well with vaudeville and pictures, which are changed semi-weekly. Manager Mark at the Opera House is giving five reels of pictures and illustrated songs to good houses. He dispenses lemonade free to his patrons during the warm spell.

The Paterson has closed for two weeks to make some needed repairs.

The Lyric, Royal, Washington, Palace, Grand, Daly's, and the Royal are all open and business continues good.

The Orpheum is being overhauled and prepared for barbecue. Manager Billy Watson is giving the same his personal attention. The season will open early in August.

The Lyceum is also in the hands of the painters and decorators, and will open in the same month.

JOHN G. BUSK.

JERSEY CITY

At the Old Cross Roads was a big card at the Bergen Airline June 25-26, where the Academy Stock Co. is to be all summer. The good old play was presented in a careful manner and directed by Director G. Fred Warner gave the audience familiarities with the play. Mary Louise Mallor as Amabel was very clever, and Ben Tagari was capital as the bisharted Southerner. Charles Riley as the tramp was at home in a comical part, and Dennis Sheldon as the pickpocket was immense. The other parts were well handled by E. D. MacMillan, Edward Marti, and Clara Turner. Pictures between the acts were scenes of the recent baby parade here. The Red Cross Nurse June 30-July 5.

Manager McCarthy, of the Log Cabin and Jersey Airline, has certainly been numerous at both places with the programme offered. Bristol's Circus of seventeen horses and ponies and a trained jockey is a big feature. The stages at both places had to be enlarged for the act. Other acts are by William Keough and co. in a dramatic act with all special scenery; the Oliver and Kane Musical Comedy co. in people, introducing a pony ballet; John Hilliard and Players in a sketch. Business very big.

The Hudson Stock Co. appeared in The Concert at the Hudson Union Hall, June 25-26, to large business. It is a very fine presentation and reflects much credit upon the hard work of Stage Director Frank McCormack. Henry Fearing as the famous pianist Arany was excellent, and Anna Murdoch as the wife was simplicity itself. Doan Burp as the doctor and Alice Butler as Miss Merck were fine. The others in the cast who helped along were Kitty Brown, Patay McCoy, May Dunohue, Grace Martin, Mildred Barrett, Marjorie Taylor, and Eddie Fitzgerald. The Greyhound June 30-July 5.

A bewildering array of attractions and features is offered at Palais Amusement Park June 25-28, and the business is great. In the rustic theater are Hugo, the fall breaker; Wilson and Rich, sidewalk conversationalists; Director's Animal Village, Hayes and Moats, Hazel Hamilton, and Alf Harrington. At the open-air stage are Lodhi's Band, Danzig, a high wire walker; the Turles Family of Bicyclists, Wax and Parker, Cole, and Gossel, Goodwin and May, the Stevens Trio, and the Dickson Troune. Henry W. Wolf, formerly advertising agent at the Bon Ton here, has signed to go ahead of The Honey Girls co. on the Progressive Wheel next season.

WALTER C. SMITH.

DENVER

Moving pictures occupy the Broadway, and pictures interspersed with vaudeville. The Taber, the Summer stock co. are doing fine business and well deserve the generous patronage, for seldom have we had so fine an aggregation of players. At Elitch's is the curtain bill for week June 25-28 is Broadhurst's The Dollar Market. The setting of the first act is wonderfully realistic and strikingly beautiful. Lewis Stone is seen to advantage as Graham, but to Ben Johnson go most of the honors for his fine enacting of Carson Davis. Pedro De Cordoba is satisfactory, so are the other members of the very long cast. Crystal Herne is bewitching in beautiful gowns which she wears gracefully. She is one of the most accomplished leading ladies seen here in many seasons. Lynn Pratt played a role somewhat unusual for him, Anthony Martin, but scored. Eva Vincent was very sweet as Malinda. Man and Superman follows, and the advance sale of seats is far larger than usual, even at this very popular theater.

Over at Lakeside the bill for the week is Old Heidelberg, well staged and canabiv. acted. Mr. Durkin is dashing as the prince, and made a good hit as off-stage Jean Murdoch is an adorable Kathie. Robert Wayne made a satisfactory Dr. Justine. The choruses were well handled, and made some of us a bit home-sick for the Fatherland. The play was particularly selected because the Turners are holding their annual fest here this week, and the town is filled with Germans, and the good-natured

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SEATTLE

At the Metropolitan, Blanche Bates in The Widower for the Defense June 16-18, matinees 18, drew houses averaging good business. The support was all that could be desired. The plot of the play possessed considerable interest, in that it keeps the audience in an unusual state of suspense as to the outcome. The next attraction was Raymond Hitchcock, supported by an excellent co. in The Bed Widow June 19-21, matinees June 21, which opened to a large and enthusiastic audience, and continued to play to good business. Mr. Hitchcock was given a very hearty reception, which he acknowledged in a witty speech. Flora Estelle in the title-role showed her skill and ability to advantage. In the cast was a good representation of beauty. The production was well presented in every respect.

County Chairman June 16-22, matinees June 16-22, presented at the Seattle by a capable co. drew houses ranging from small to large. Guy Ellner in the title-role gave a fair delineation. In the cast were Nana Bryant, Cläre Sinclair, Wright A. Meads, John C. Livingston, and others, who contributed to its success.

At the Groome The Trained Nurses and vanderbilt June 15-21.

At the Empress The Passenger Wreck and vanderbilt June 15-21.

At the Pantalee's Mrs. Robert Fitzsimmons and vanderbilt 15-21.

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6,000-foot reel of picturesque Hawaii, this being the third week, to good patronage.

Louis Gottschalk, who composed the music for The Tik-Tok Man, is at work composing a march for the Mechanics' Fair, which will open this Autumn at San Francisco.

Julie Ring, of the famous Ring family of artists, is playing at Pantages's and making a brilliant showing.

It is rumored that Lewis Stone will, after the present season, sever his connection with the stage and become a ranger, real estate agent or some sort of business man.

Charles Giblyn, who for many months was popular at the Burbank, is making quite big by his clever work in the moving picture field.

Nat Goodwin's cafe at Santa Monica seems to be quite a center of attraction, as he is providing music and entertainments and his place is nightly a scene of brilliant diners and dinner parties.

Charles Kenyon, the author of Kindling, has been visiting with Nat Goodwin.

Madame Nazimova, starring in Bella Donna, came to the Mason Opera House for a week's engagement June 30.

Paul Armstrong, the author, has arrived from Chicago, and it is rumored that he is here to see two new plays, The Pirate and Whom the Gods Love.

Claude's Broadway, which has been closed for the past two weeks for repairs and redecorating, will be open to the public some time the coming week.

DON W. CARLTON.

PORLAND, ORE.

First part of week June 21 Raymond Hitchcock in The Red Widow, one of the most brilliant entertainments of the season. The rest of the week brought to Portland its most famous actress, Blanche Bates, who scored a triumph.

The return of Alice Fleming to the Baker during the week of June 18-21 brought big houses to see Granstark. John Summers, the popular character man of the Baker Players and Elizabeth Ross, popular character lady of the Baker Stock co., leave for Vancouver, B.C., to play an engagement in stock.

JOHN F. LOGAN.

SPOKANE

Lyman Howe's Travel Pictures showed to fair business four days, commencing June 19, at the Auditorium.

La Belle Butterby was presented week 21 by the Pollard Opera co. at the American. The Mikado was played by the same co. late in the week.

E. J. Carey, leader of the Moscow, Idaho, Band, was presented with a silver coronet in acknowledgment of assistance given Alexander Liberati during the musical tournament of the powwow this week.

W. S. MCCORMA.

ST. LOUIS

The Woman was the offering at the Marquette Clark Theater June 22-25. Miss Clark as Wanda Kelly did an excellent piece of work, and the co. performed an astonishing feat in putting the play on in the short time they had. Thurston Hall as Robertson was heartily received. Forrest Wynamt as Tom Blake was well placed. Aline McDermott as Mrs. Robertson was equal to all the requirements of the part. The Man from Home June 29-July 5.

The Suburban Stock co. presented The House Next Door in a very creditable way at the Suburban Garden June 22-25. Dianna Storm in the leading part gave a very good performance. Others in the cast were Arthur Stevens, Morris McHugh, Wilbur Higdon, and Phil Sheffield.

The Politician was the trifling musical comedy offered by the Mannion's Park on June 22-25. O. G. Beuf, Jack Held, Frank Carroll, and Ella Gilbert were among the principals.

Rico, the violinist, was the feature on the piazza of Delmar Garden June 22-25. La Bell Clark's Trained Horse was the headliner in the theater.

Oedos Manor co. headlined the bill at Forest Park Highlands June 22-25. Lew Hawkins also scored.

VIVIAN S. WATKINS.

INDIANAPOLIS

Florence Webber, of this city, who scored an unqualified success in the leading role of When All the World Was Young at the Shubert Murat week June 16, which, by the way, was the biggest week so far of the Murat Players season, again carried off the honors in Marquette Clark's role in The Wishbone, Big, which opened to a large audience June 22-25, including members of the National Photo-Engravers' Association. In session here, who turned out in large numbers, Elsie Herndon Kearns won favor as the Goddess Girl, and Joseph Yanner was his usual pleasing self as Giles. James A. Bliss shared honors with Florence Webber as her absent-minded father, the parson, which he played delightfully. Emily Calloway, Claire Summers, and Hamilton Christy contributed some good character work, and Theodore Doucet, Ernest C. Ward, and Phillips Lord in small parts, rounded out the cast. The rose garden setting in the first act was one of the most artistic and beautiful of the stock season. Arms and the Man June 30-July 5, and the Climax July 7-12 will finish the season.

Keith's is still drawing large crowds in seasons of light Summer amusement three times a day. Week June 23 was of local interest owing to the appearance of J. Russell Powell, a popular bassoon of this city, who is spending his vacation here after his second season with The Chocolate Soldier.

English's is also doing a fine business with popular vaudeville. The James Whitcomb Riley Pictures, taken of the poet on his recent visit to Anderson, Ind., home coming week, were a big and special feature of the matinees during the current week.

Buffalo Bill and his Wild West Show entertained large crowds in spite of the stormy weather afternoon and evening June 23.

Work has begun on the Park which will undergo extensive alterations and improvements, making it an up-to-date theater. The season will open early in the Fall.

Florence Webber, the talented young actress of this city, has joined the Murat Players at the Murat to play leading roles the last three weeks of the season. Miss Webber has been resting here at the home of her parents since the close of her season in the Trenton role in Naughty Marietta.

PEARL KIRKWOOD.

SPRINGFIELD, ILL.

Good burlesque and vaudeville was the bill for week June 16-22 and drew satisfactory business. The Universal programme of photoplays is shown here in connection with the aforesaid bill.

Satisfactory business at the Boulevard Air-

plane. The Mutual programme in addition to two acts of vaudeville is given.

Finest of pictures and business at the Vaudette. A Timely Interception (Biograph) and The Accusing Hand (Lubin) were feature films of the week.

For Love of the Flag and other good pictures draw nice business at the Grand.

The Gaiety still continues to draw good crowds.

This house uses two Warner feature films each week and draws nice business.

Good business and high-grade pictures was the bill for the week at the Royal.

Fine bill of high-class photoplays to fine business.

The Savoy, Avenue U, Casino, Lincoln, report good business and pictures.

It is reported that the Chatterton Opera House will have an entire new staff of employees when it opens for the Fall season, Sept. 1. A force of men is now at work cleaning and redecorating.

ELMER L. TOMPKINS.

DES MOINES

The bill for the first half of week at the Majestic, commencing Sunday matinee, June 22. Venetian Opera co., Musical Bazaar, the Elsie, Hughes and Baylis, Tripp and Linton. Second half, commencing Thursday matinee: Seven Vassar Girls, Le Fever and St. John, Allie Leslie Hasson, Varin, Varin and Armanian.

B. F. Elbert, of the Elbert and Getchell theatrical firm, attended the Grand American Handicap Shoot at Dayton last week, and returned with second honors. His work was closely watched and admired by a large number. Mr. Priestly Morrison and wife are making the trip of automobile from Des Moines to New York, where they will make their future home.

Mrs. Elbert & Getchell leave July 15 for New York to finish plans, and also to complete the members for their new Princess Musical Comedy co.

All of Des Moines' theatergoers were shocked to learn of the death of W. I. Haskett June 21. He was formerly treasurer of Berchel and Princess theaters.

Barnum and Bailey's Circus is booked for Des Moines Aug. 15.

Painters and decorators are now at work redecorating the Berchel and Princess.

S. Milkowitz has commenced the erection of his new \$25,000 picture house.

A. KAHN.

ST. PAUL

In point of financial returns, the Rose Stahl engagement at the Metropolitan June 19-21 was a surprise to all concerned. In spite of the intense heat large audiences were in attendance at all performances of Madame Pender. Even at the Saturday matinee every seat in the balcony and gallery was occupied, and there were only a few rear rows vacant on the ground floor. The Wright Huntington Players appeared in The Chorus Lady June 22-25, with Louis Gerard in the title-role. Rose Stahl rehearsed the co. in the play, and gave the actors many pointers in regard to various bits of "business." Laura Hudson played Nora O'Brien; Josephine Fox, Mrs. O'Brien; Duncan Penwarden, Crawford; Frank M. Thomas, Dan Mallory; Guy Durrell, O'Brien; Diana Dewar, Sylvia Simpson. In the dressing room scene a number of local amateurs appeared, whose names may some day adorn electric signs on Broadway: Doris Alair, Virginia Koch, Mary Biscow, and Margaret Devor. Huntingtons in The Greenvale June 29-July 5. Mandie Adams June 30-July 2. Huntingtons in Mrs. Wynn's of the Cabaret Patch July 6-12.

King Dodo proved a delectable offering as presented by the musical stock at the Shubert June 22-25; particularly delectable to the front rows as nearly all principals and choristers appeared in tights, and regulars were able to see more of their favorites than in any previous production. Ann Tasker as Piola made a very pretty boy, especially in the brown costume. Mabel Vyvyan was Angels; Jessie Stoner, Anne; Maude Stanhope, Queen Lilli. Roger Gray as Munday was killed—blown up in the middle of the first act, but not until after he had received many encores for his "Look in the Book and See." Matt Hanley made a thoroughly satisfactory Dr. Fixx, and William Naughton was well as Pedro. Guy Weinstock had the title-role, and was compelled to inform the audience a number of times that "There is no King like Dodo." He also did a song of his own, "acting" capitally. Dramatic stock in The Talker June 29-July 5. Musical stock in The Gingerbread Man July 6-12. Dramatic stock in Madame X July 18-19.

Empress had Molasso and co. in La Sonnambule, Walker and III, Evans and Videco, Mae Francis, and the Lelands. Several weeks ago E. P. Kissick succeeded Arthur Sutton as treasurer at the Empress. J. P. Isbell, Jr., has succeeded G. C. Perry as assistant treasurer at the Shubert.

William Warvelle Nelson, musical conductor at the Metropolitan, will begin waving his baton for Nelson and his band at Lake Harriet June 28.

JOSEPH J. PRISTIN.

PITTSBURGH

The Harry Davis Players were seen to advantage June 23-25 at the Grand in Everyman, with Sarah Truxas in the title-role. It seems natural to believe that Everyman should have been portrayed by a man instead of a woman, but, nevertheless, Sarah Truxas filled the role in a competent manner. Hal De Forest, Hugh Harper, J. Francis Dillon, Edward Mortimer, Faith Avery, Jessie Pringle and the other members of the co. were well cast. Sacred music throughout the production was furnished by a choir under the direction of Edward J. Napier, organist of the Church of the Ascension.

The week of June 26 saw the termination of the special engagement of Sarah Truxas with the Davis Players. Hoyt's A Contented Woman is the vehicle in which she bid her adieu to Pittsburgh.

The Paul J. Rainey African Hunt Pictures, at the Lyceum, have been shown here for one month, and with great success. These pictures are excellent and many have taken advantage of the opportunity of witnessing them.

The Captain Scott Pictures, at the Alvin, were continued for the week of June 23, drawing largely. These pictures need no comment.

The Bachelor Club was seen at the Nixon June 24, in which a clever performance of At Yale was given. The theater was packed to overflowing.

The Hippodrome at Forbes Field opened evening June 30. Mermaids and Six Diving Girls head-

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ed the bill. An interesting season is promised. Pittsburgh is to have another stock co., which will have its home at the Pitt, formerly known as the Penn Avenue Theater, and which will begin the season in September. Alterations and repairs will begin on this theater in about a week, and a group of Pittsburgh capitalists is backing the project. William Moore Patch has accepted the managing directorship of the theater for the time being. Mr. Patch is a well-known dramatic critic of Pittsburgh. The chief policy of this new house will be the trying out of new plays and the fostering of native dramatic talent, and a number of the latest and highest royalty stock releases will be given. The rest of the entire year has not been given as yet, but Mary Hall has been engaged for leading man. Both of these players are very popular with Pittsburgh stock audiences, having been associated with the Davis Players at the Duquesne.

DAN J. FACKNER.

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WITH THE VAUDEVILLE FOLK

Items of Interest About the Variety Artists at Home and Abroad

VAUDEVILLE HEADLINERS

This Week

FIFTH AVENUE.—The Modern Bengali, Conroy and Le Maire, the Paulham team, William Sisto, Two Roses, Willie Gardner, McMahon, Diamond and Clemence, Vaiveno and La More, Jane Weir and company.

UNION SQUARE.—Night at the Opera, A Close Call, Gordon and Rita, Maxine and Picks, Armstrong and Ford, Musical Alvinos, Mildred Grover.

HAMMERSTEIN'S.—Don, Sophie Tucker, Ben Welch, Conroy's Models, Grace Van Studdiford, Doyle and Dixon, Marvelous Millers, Four Athletes, Bedini and Arthur, Six Spillers, Skating Girls, Froissin.

BRIGHTON BEACH MUSIC HALL.—Ching Ling Fox company, Vinie Daly, Gould and Ashlyn, Sophie Barnard and Lou Anger.

MORRISON'S (Rockaway Beach).—Emma Dunn company, Gay Parisians, Yvette, Kaufman Brothers, Mile Martha, Klutting's Animals.

HANDBERSON'S.—Harry Fox and Jenny Dolly, The Purple Lady, Prince Florio, Stanley Trio.

THE WEEK IN REVIEW

Ina Claire can easily be said to have been the center of metropolitan vaudeville interest during her last week's appearance at the Brighton Beach Music Hall. Her dainty charm, winsome personality and genius of mimicry made her act thoroughly delightful. Miss Claire was the feature of a strong bill, which numbered Harry Fox and Jennie Dolly, Frederick V. Bowers and company, and the Ahern cycling comedians.

The hit of the Fifth Avenue Theater bill, last week, was scored by Fanny Brice. The eccentric comedienne—whose smile won't behave—sang, danced a bit, and contributed some "acting mit feelings" in burlesque ingenue style. Miss Brice has magnetism and originality of method. Her act goes over strongly. Irene Grange was a New York newcomer on the bill. She is pretty, wears attractive gowns, and should get along very well in vaudeville. The Dalvis Family has a strenuous routine of difficult acrobatic stunts.

Lillian Russell was the headliner at the new Brighton, and Lady Constance Stewart-Richardson was featured at Hammerstein's. Sanderson Moffatt and company headed the Union Square bill in a Scotch playbill. A Wee Bit o' Married Life.

ANNUAL W. R. A. U. MEETING

Reports presented at the recent annual general meeting of the White Rats Actors' Union of America show the organization to be in a healthy and flourishing condition. President Junie McCree made the opening address; Joe Standish presented the report of the board of trustees; W. W. Waters, first as secretary of the board of directors, and then as secretary-treasurer of the organization, read the directors' and treasurers' reports. Attorney Dennis F. O'Brien spoke, and business representative Will J. Cooke told of the new policy.

FRANK KEENAN SCORES

Frank Keenan won a solid hit at the Majestic Theater, Chicago, last week in his strong playlet, *Vindication*, in which the admirable character actor gives a masterly portrayal of an old Confederate soldier. The Chicago Inter-Ocean said of the little drama:

"Frank Keenan was the brightest spot on the Majestic Theater bill yesterday afternoon. At least he would have been if the tears of the audience had not mingled so frequently with the cheers. The curtain fell on a happy ending at that. And again and again it rose that the audience might pay tribute to the artist who had given them one of the most delightful twenty minutes in vaudeville."

PERFORMERS HURT

Mr. and Mrs. Edgar Dudley, known on the vaudeville stage as Lorraine and Dudley, were seriously injured at Little Falls, N. Y., by the explosion of the gasoline tank of their launch, *Exile*.

Mrs. Dudley was preparing breakfast while the tank was being refilled. The flame of the small oil stove came into contact with the gasoline fumes.

MCINTOSH SAILS

Hugh McIntosh, governing director of the Richards Circuit, sailed for Europe last week, after having secured about eighty American acts for Australia. Mr. McIntosh will return to the United States in September.

VAUDEVILLE ACTOR SUICIDE

Peter J. Schlicht, an actor, known on the stage as Al Bellman, of the team of Bellman and Moore, committed suicide in a fit of melancholy, early in the morning of June 27, in the grill room of the Vaudeville Comedy Club, at 107 West Forty-fourth Street, by taking a solution of cyanide of

potassium. Members of the club, including Moore, who were present called Dr. Louis Stern, of 221 West Thirty-fourth Street, who was in the club. Schlicht died a few minutes after he had taken the poison.

MISS STOREY LONDON HIT

According to cable reports from London Belle Storey, the American soprano, scored a hit at the Palladium, in London, at her first appearance, last week. Miss Storey's rising vaudeville has been meteoric.

DANCER WEDS HOTEL PRESIDENT

Lillian Millerup, dancer, who was last seen with Sam Bernard in All For The Ladies, was married, June 16, at the new Willard Hotel, in Washington, D. C., to William Leonard Hicks, president and general manager of the Hotel Grant of Chicago. Mrs. Hicks will not return to the stage.

NEW GEST VENTURE?

According to rumors, Morris Gest may send Polaire, Lady Constance Stewart-Richardson and Gertrude Hoffman on tour next season at the head of a touring vaudeville company. The impresario directed Polaire's American appearance two years ago, when the French music-hall star was heralded as the "ugliest woman in the world."

WILKIE BARD COMING

Wilkie Bard will appear at Hammerstein's Victoria in October. Bard is one of England's favorite music hall entertainers. He will be seen at the Victoria for two weeks.

CHICAGO GOSSIP

By E. E. MEREDITH.

CHICAGO, ILL., July 1.—The Garden Theater in Kansas City, which has been the most important opposition that the Orpheum Circuit has had, may be devoted to musical comedy next year. If the deal has been closed, as Dan Fishell contends, it removes the only theater in the Middle West or Far West that has contended for big time pries for vaudeville without operating under franchise from the United-Orpheum circuits.

The Golden Theater was opened Aug. 7, 1910, by E. P. Churchill. Churchill paid \$25,000 a year rent and fitted up the house at a cost of \$41,000.

Vaudeville bookings were obtained through the organization of the Theater Booking Corporation, with Walter F. Keefe as its booking head. The Garden was affiliated with the C. H. Miles Theater in a booking way. Big shows were offered with phenomenal success until Churchill's health gave out. This happened last Spring. Churchill's life was despaired of for weeks. The theater ran itself during this time and ran in the ground. The owners of the building offered the house to Alex Pantages.

J. C. Matthews, Pantages's booking manager, was empowered to act, but he felt the amount demanded for the lease was excessive. Other parties were then offered the house. Dan S. and Arthur Fishell, of St. Louis, claim to have the lease, and announced that they will take possession Sept. 16, installing musical stock with Frank Moulan and Grace Van Studdiford featured.

E. P. Churchill refuses to believe that the Fishells have the lease. He was given a certain time to raise the amount of money necessary to buy out his partners, and had all but \$6,000 when last heard from. If the Garden has gone to the Fishells it removes a load from the Orpheum Circuit's back, and such a course may not displease C. H. Miles, who is popular-price opposition to the United-Orpheum interests in Detroit, Milwaukee, and Minneapolis.

INDEPENDENT BOOKINGS

Jones, Linick and Schaefer are giving acts like Edwin Ford and company, Kubelik, Grace Cameron, Schrodes and Chapelle, Chester's Dogs, Sambo Girls, H. B. Fitzgerald, Wilfred Clark and company, Glamour Corbin, Hamada Japs and Johnny Ford; ten weeks next season. The Pantages Circuit uses big material for sixteen weeks. The Theater Booking Corporation will have four or five weeks next season where top-line salaries can be paid. There are a few other houses not included in the list above which are booked independent.

MANAGERS' ORGANIZE

The Theater Managers and Producers Protective Association was organized here, in Chicago, last week, with W. S. Butterfield, president; Boyle Woolfolk, vice-president; Bert Cortelyou, secretary, and Alfred Hamburger, treasurer. Among the interests represented were Frank Thiele, Allardt Brothers, Finn and Helman, Sullivan and Considine, Billy Single Clifford, Boyle Woolfolk, Ned Alvord, Norman Friedewald, Hamilton Coleman, William V. Newkirk, Izi Weingarten and Alfred Hamburger. The first action taken by the organization was the appointment of Robert Sherman, of Chicago, as delegate to the International Theatrical Stage Employees Convention at Seattle, July 8. The purpose of the organization is to work in unison with the stage

IN VAUDEVILLE

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GETTING A CHANCE

This is the time of year that the acts which have been the most successful on small time are given an opportunity for bigger things. John B. Simon placed Valerie Sisters and Hal and Frances at the Majestic, in Chicago, last week. The sister team passed nicely; the other team made good. Harry Van Fossen was given the Majestic the week previous, and did so well he gets the Palace later. Williams, Thompson and Copeland, who are well known on middle West small time, were at the Majestic last week, and "cleaned up." These boys have been fighting for salary for a couple of years, and hired for "small time" until the high mogguls needed them.

TABLOID

L. F. Allardt, head of the Allardt Circuit, one of the most important of the affiliated interests of the Western Vaudeville Managers' Association, is an enthusiastic tabloid "fan." He has been very active in the building up of the new form of amusement, and is the controlling spirit of several big corporations in which his name does not appear. "Where tabloid goes it goes," was the trite way that he summed up the matter when interviewed, and he has plenty of data to prove the winning powers of this sort of amusement where it happens to encounter favor.

The Orpheum Theater, at Hammond, Ind., closes July 20 for three weeks for alterations and a general fixing up. The Orpheum at South Bend, Ind., is undergoing alterations, and will open again the middle of August. The Orpheum at Racine, Wis., closes July 6 for a brief time, while renovation is in process.

EDITING A PAPER

Sam Lederer is editing *The Westerville Call*, which is the organ of the Western Vaudeville Managers' Association. The leading story of last week concerned the appointment of Robert Sherman as a delegate to the Seattle Convention of Stage Employees by the Theater and Producing Managers' Protective Association. The plans of the Print George Agency are given prominence. This is a branch of the W. V. M. A. to take in the territory Far West. Branch offices of the Print George Agency will be established in Portland, San Francisco, and San Diego, according to this announcement. Road shows of three to six acts is the plan. The association has spent a lot of money getting a foothold in the West. There has been bitter opposition to what was considered encroachment on other territory.

VAUDEVILLE NOTES

Olive Briscoe is vacationing at Atlantic City.

Chick Sales sailed on Tuesday for Europe.

Edward Blondell plans an Australian variety tour.

Frank Daniels is said to be considering a dip into the two-a-day.

Lincoln Beachey, the aviator, is going into vaudeville.

Marie Dressler scored well at the Majestic in Chicago last week.

Tilford, the ventriloquist, opens on the Pantages time July 14.

W. C. Fields recently opened an English tour at the Palace in Leicester.

May Ward begins a tour of the Sullivan and Considine circuit on August 4.

John and Emma Ray plan to return to vaudeville in a skit by Julie McCree.

Irving Berlin was well received at his recent opening at the London Hippodrome.

Al Lewis is playing Sam Mann's sketch, *The New Leader*, over the Empress circuit.

Edwin Stevens has a new act called *The Course of True Love Never Runs Smooth*.

Glenason and Earl, now in New England, may go with a burlesque show the coming season.

Lulu De Fogie and Bessie Browning are back in New York after a vacation in the mountains.

Frederick Ireland, who has just opened a Chicago vaudeville office, will have seven acts on tour next Fall.

Charles Baker has six tabloids going, which are to tour the Sullivan and Considine circuit this Fall.

The Exposition Four are going strongly in the Coast theaters after many years in Eastern vaudeville.

Adele Ritchie, recently married, will be a feature of the bill at Hammerstein's Victoria next week.

Joseph Calahan, the character impersonator, has been going strongly on his tour of the Pantages circuit.

Grace La Rue and Ernest Giendinen are open at the Palace, in Chicago, on July 7 with their new act, *Engaged*.

Milton Pollock is presenting *Speaking to Father*, an adaptation of George Ade's *Just Out of College*, in vaudeville.

Earle S. Dewey and Mable Rogers will be

featured in *The Runaways*, which Halton Powell sends out in tabloid form next season.

When Emma Carus appeared at Calgary, Canada, she became so interested in the possibilities of the country that she made extensive investments.

Belle Gold has abandoned her vaudeville tour for the present season, and will appear in *The Dream Maiden*, which is to be produced early in September.

Louis A. Simon and Kathryn Osterman are doing well in the West in their musical tabloid, *A Persian Garden*, by Edgar Allan Woolf and Anatol Friedland.

Conroy and Lemaire are making their final vaudeville appearance previous to joining the new Winter Garden show, at the Fifth Avenue Theater this week.

Bobby Wooley and Gertrude Millington, well known in musical comedy, are preparing a dainty bit of musical comedy for vaudeville, which will shortly be seen.

A plan to present scenes from Shakespearean plays in vaudeville next season is rumored. Berton Churchill, late with William Faversham in *Julius Caesar*, is said to be behind the scheme.

A few days ago, in Los Angeles, there was a reunion of the Ring sisters, when Julie Ring, playing the Pantages circuit, met her sister, Frances Ring, leading woman of the Moroso Stock company.

William Zimmerman, manager of the Kingston Vaudeville Agency, has instituted suit, in Chicago, against the Mills Novelty company, owners of the Wonderland Theater, for commissions due him for talent furnished to the theater and which was deducted from the performer's salaries. Edward J. Ader, the Chicago theatrical lawyer, represented plaintiff.

At the Halsey Theater, Brooklyn, on June 30, and July 1 and 2, and at the 116th Street Theater, New York City, on July 3, 4, 5 and 6, there will be presented a dramatic episode, entitled *Reap As Ye Sow*, written by a member of the Society of American Dramatists and Composers, author of many successes. It will be interpreted by legitimate players of nationwide reputation.

The first American production of *The Devil's Mate*, with Wallis Clark in the principal role, will be given at the Palace Theater, Chicago, Monday. This play ran for two years at the Coliseum, London, where the rights were obtained by Mr. Clark, who had just concluded a record engagement in vaudeville in the United States, where he played the title-role in *Scooge* for three thousand times.

Of George Behan's hit in London, the Stage says: "Very emphatic has been the success which has attended the presentation of *The Sign of the Rose*, by George Behan. Nothing finer in the way of character work has been seen in London for many a day than Mr. Behan's impersonation of the grief-stricken Italian, and the support given by his company, particularly by Edith Shayne and Henry Weaver, demands full praise."

Maude Leslie has engaged Paul Donet as leading man for her romantic comedy playlet, *The Stolen Courtship*, which she is to produce within a fortnight. This play will be one of the most interesting that is scheduled for current production. It was written by Grace Griswold, author of *Billy's First Love* and *His Japanese Wife*, and will carry a complete company as well as a special equipment of scenery.

Lots Fox, who has been heard principally in concert and in lyceum work during the past several seasons, will be an interesting addition to the vaudeville field next season. Miss Fox is said to be a gifted vocalist, and will sing German lieder, Swiss yodels and Southern melodies, all in appropriate costume. As she is a native of the State of Texas, and has studied the other characters on their native heath, as it were, she is generally recognized as an artiste of rare talent.

Fred Lowenthal, one of the White Rat attorneys in Chicago, has started for Europe for a six months' trip in which he will combine business and pleasure. The business will be the perfecting of titles for the Bartoli orchestra abroad. This is a mechanical device by which a piano player gets the same results as half a dozen musicians. The valuable patents are controlled by Walter F. Keefe, a well-known Chicago vaudeville booking agent, and Claude Humphrey, Chicago representative of the United Booking Offices.

Ethel Wright, who is now in London, will likely appear in a vaudeville sketch in that city before she returns to the United States. Miss Wright appeared in a sketch by Lee Arthur, *Burglary à la Mode*, just before her departure, and Mr. Arthur announces that this sketch is to be seen at the Coliseum during the summer and has cabled Miss Wright to meet him in London for the purpose of rehearsing. The sketch is based on the popularity of "crook" plays, and Miss Wright is surrounded by a cast of seven men.

NEBRASKA.

LINCOLN.—**OLIVER:** Closed June 24.—**ORPHEUM:** Schenck's Rough House Kids, Singing, dancing, and pictures pleased good business.—**PRINCESS:** The Princess Girl, with Eddie Bricks, soon pleased capacity 10-21. This was the final tabloid of the season and was a good one. The balance of the Summer the Orpheum will offer vaudeville and pictures only, changing twice weekly.—**LYRIC:** Marcelle's Birds, the Bounding Pattertons, and pictures pleased capacity 10-18. Oorden and Clifford, the Tore Amours, and pictures 10-21; capacity. The Lyric closed 21 for four weeks, during which time the building will undergo a thorough renovation.—**CAPITAL BEACH:** Orricilla's Band proved to be the best drawing card of the season 10-21. The attendance at the beach so far this season has been more than double what it was for the same number of days in any previous season. The United States Cavalry, employees held their fifth annual picnic at the beach 24; there was big attendance. Irvin Brothers' Cheyenne Frontier Days Wild West Show showed here 25, 26, 27 to good business. The cowboys and cowgirls roped bronchos, steers and buffaloes and rode them, which was no easy task. The show having been out only about ten days had outlaw ponies that were still outlaws. Buffalo Bill and Pawnee Bill July 16. Barnum and Bailey Aug. 11.

NEW HAMPSHIRE.

DOVER.—**OPRHEUM:** Hong Fong and Leon Lacer and Evans, Orpheum orchestra, and good pictures June 16-21 delighted good business.—**ALBIO:** Maude Shirley, Eugene Sweet, Dora Hamilton, Jackson and Edna, feature 10-21; good business; pleased capacity.—**TEA:** Open to make pictures attractive. George Thaxter, Central Park, proved for one week 20. The Clinton Amusement Co. has petitioned to be incorporated with a capital of \$10,000. The three local theaters, Globe, Star, and Seaside, are included in a consolidation by the managers, who have formed the new company. Walter E. Green, of the firm of Woodhead and Greene, proprietors of the Globe, is president of the company, and E. M. Abraham, a director in the firm of Woodhead and Greene, is one of the new firm. Walter J. O'Toole, proprietor of the Star, is treasurer, and J. H. Woodward, of the Globe, is general manager. The Star will reopen in September if not sooner, and motion pictures will be eliminated. Stock on sale vaudeville will be the rule.

PORTSMOUTH.—**THEATER:** All Johnnies, half-tops, and vaudevilles and pictures drew fine houses June 20-25. The Sparks, Port and Dooley, and the regular photoplays to big houses 25-30.

CLAREMONT.—**OPERA HOUSE:** Season closed; house dark.

NEW YORK.

ELMIRA.—**BORICK:** Dolly Varden, by the Borick's Opera co., June 25-28, proved one of the daintiest bits of the opera season; capacity business. Florence Mackie made a hit in the title-role, and Edna Bates was an attractive Letitia Fairfax. Walter Oatlett showed a new brand of humor as Lord Gayspark. Bert Marshall pleased immensely as Captain Richard Belleville, and Henry Coote sang the role of Captain Horace Harcourt in splendid voice. Contributing much to the general excellence of the production: also was the work of H. White, Fred Emerson, Eddie Morris, Lillian Lodow, and Grace Ellsworth. The settings were unusually large. Ned Bonville managed the stage with skill, and George Loring wielded the baton beautifully. Dolly Dolittle 25-28.—**MAJESTIC:** A Night in Naples. The settings were unusually large. Ned Bonville managed the stage with skill, and George Loring wielded the baton beautifully. Dolly Dolittle 25-28.—**PRINCESS:** A Night in Naples. The settings were unusually large. Ned Bonville managed the stage with skill, and George Loring wielded the baton beautifully. Dolly Dolittle 25-28.—**LYCUM:** Pictures 25-28; large business.—**COLONIAL:** Pictures 25-28; good business. The Mozart closed for the Summer 21; it will reopen in August. At short notice Nase Bonville, stage-manager of the Borick's Opera co., assumed the role of Omar Khayyam, Jr., 20, taking the place of Walter Oatlett, the leading comedian, who was ill, and made a hit hit.

NEWBURGH.—**ACADEMY OF MUSIC:** Kinemacolor Motion Pictures June 25-28; good business; pleasing performances.—**COHEN'S:** Foley and Murphy, Landry Brothers, Girls in a Studio, Land Surveyors 10-21. A Night in Chinatown, Pemberton, Robertson and co., Louise Mayo, Paul Stephens 25-28; crowded houses; pleasing performances. Owner George Cohen has been confined to his home for about two weeks with malarial fever.

GLASS FALLS.—**EMPIRE:** George Armstrong, violin and quartette; the Bounder Boys, Tramp, Tint, Trio, Elton, pictures June 25-28; excellent bill; good business.—**PAL:** Lamport and Vans, Sylvia Warner, Tom Kanna, George Lampi, Tasent, Ivy and Ivy, Henriette Day, Hayes and Wynn 25-28; excellent bill; good business.

SYRACUSE.—**WINTHROP:** Mother, by the Wintrop Players, June 25-28; big houses. Frank McRae in the title-role scored, and the women deserved the appearance of the new leading lady, Jane McGrane, who made an excellent impression.—**EMPIRE:** Girls 25-28; successful. Ralph Kellard, Rebecca Bidderley, and Florence Edner were popular.

SALAMANCA.—**ANDREWS:** Vaudeville and pictures June 16-21; capacity. Frank Andrews' Orpheum 21; excellent. Alton Carrol 21, 25-28.

HARRIMAN.—**GRAND OPERA HOUSE:** The New Minister June 19, presented by local talent (benefit Universalist Church); pleased crowded house.

OHIO.

YOUNGSTOWN.—**GRAND OPERA HOUSE:** Girl in the Title June 10-21 pleased good audience. THE ROYAL MOUNTED: Honors Worth 25-28; playing to satisfied audiences.—**PRINCESS:** Vaudeville and pictures 25-28; packed houses.—**IDORA PARK:** good business 25-28.—**DOME:** Concert and pictures 25-28; crowded houses. James Morrison and Tom Powers, two Vitagraph stars, visited here in person in a vaudeville sketch. They were heartily received, and gave an interesting performance.

SPRINGFIELD.—**SPRING GROVE CAMP:** Miller Sisters, Meuril and Most, Louis F. Deib and co., Pryor and Addison, and Baldwin Troupe were the bill week June 22-24, and pleased fair patronage. Creator's Band 25-28.

OKLAHOMA.

McALESTER.—**STAR AIRDOME:** McDonnell Stock co. June 16-21 played to good business.

BOWMAN MARTIN STOCK CO. 25, and week Hutchinson Musical Comedy 26-5. **SPENCER DRAMATIC CO.** 7-12.—**LAKE PARK AIR-DOME:** McDonald Stock co. had fine business Sunday 22.—**VALE-MAJESTIC:** First run motion pictures changed daily, continue to please capacity business at this popular theater.—**VICTOR:** Motion pictures to fine business.—**LIBERTY:** Motion pictures to satisfactory business.—**FORUM:** Motion pictures to big houses.

MUSKOGEE.—**BROADWAY:** Battle of Gettysburg Pictures June 19-21; S. R. O.—**WIGWAM:** Moving pictures and vaudeville; good houses.—**VALE:** Vaudeville and moving pictures; satisfying houses.

OREGON.

SALEM.—**GRAND OPERA HOUSE:** Dark June 16.—**BLIGHT:** Frank Rich co., musical comedy, June 2-4, pleased excellent business. De Vos and Dayton, entertainers; Mason and James, comedy dancers, 5-7. Bailey and McGee, both and Ross, musical, 8-9. Wellington and Zuccaro, musical; La Chonita, violinists 10-11. Harmony Trio 12-14. Pritchard, pianist; Minstrels; Milano Duo 15. Pictures; splendid pictures.

GLOBE: The Holly Sisters, character dances; the Fisher Maidens, singing and dancing; One for and Schuler in Duffy's Daughter Katie 9-10. Vera Alwin, soprano; Guy L. Woodward, zoologist and prize story teller; Del Adelphia, magician, 16-17. The Harmony Quartette, composed of Thomas Spain, Edward Vincent, Albert De Mary, and Stevenson Spain; Pictures pleased good business.—**WEXFORD:** Winifred Lewis, contralto; soloist; splendid feature films; good attendance.—**YE LIBERTY:** Ralph Biles, accordion soloist; splendid Licensed pictures; good houses.

PENNSYLVANIA.

READING.—**HIPPODROME:** The Calamity Players in Forty-Five Minutes from Broadway June 25-28, with daily matinees, to big business at all performances. It has been said that a stock co. appearing in this city has possessed actors of such versatility as those making up the roster of this organization, and their most loyal admirers have been compelled to admit surprise at the fluency that characterizes the presentation of this smart comedy. Ernest Anderson appeared in the role of Kid Burns and his interpretation of this character has been fully eulogized. Alice Clifton gave a finished portrayal of the part of Mary Jane Jenkins. Leah Hallieck, the winsome leading lady, did not appear in this production, taking a well-earned vacation. The co. will appear next week (11) in Macon's, after which they will close until August. After weeks of negotiation, during which time numerous bidders competed for the lease of the renovated and reconstructed Grand, formerly Grand Opera House, a deal was consummated this week whereby Frank L. Callahan has secured a lease for a term of years and will install his Calamity Players for a run of several years. The popularity of this excellent co. served to put them in favor with the owners of the theater and this fact was instrumental in securing the granting of the lease to Mr. Callahan. It is his intention to present the same high class of plays that have been the rule of the present engagement at the Hippodrome. Safe prediction that this new venture will be thoroughly successful.

SCRANTON.—**POD:** The Traveling Salesman was the offering of the co. for week of June 22; excellent business. Lillian Baker as Belle Elliott was unusually good; scoring a well-merited hit. Alfred Swanson as Bob Black and Nina Saville as Mrs. Rabbitt, by their splendid interpretation of the parts, gained many friends. Alfred Swanson and Nina Saville, although here but a short time, have, by their conscientious and painstaking work made many friends and became prime favorites. Daniel Lawler, Dan E. Hanlon, Robert Thorne, Harry Castle assisted very materially in making the play a success. Tommy Shearer, as usual, was the funmaker. The staging and scenery were very fine. The Greyhound 20-25. The Haasebeck and Wallace Circles gave two performances to crowded tents the 19th. B. L. Singlet, of New York city, is here looking for a site for a new theater. The site selected is on Wyoming Avenue, and is the Arcade and the Old Fellow's Building. It will give him a frontage of 80 feet and 100 feet in depth. He has offered \$10,000 for both places and the understandings are that they will be accepted. He wants to take possession no later than next September.

LANCASTER.—**COLONIAL:** Frank Jones, assisted by Carrie Lamont and Francis Joyce, heading members of Arville's Players, announced their season at the Fulton 21 in Too Much Lawyer; a big hit. Pierce and Bogart, Hanlon and Clifford, Ernest Dupile, and pictures 25-28; pleased very large houses. Billy Shirley, Tom Moore, and Stasie and the Alhambra Troupe 26-28.—**HIPPODROME:** Burser's Fourth Regiment Band, with pictures, 25-28; very large houses.—**FAMILY:** Closed 21; re-opens in August with a change of policy.

WILLIAMSPORT.—**VALIAMENT:** PA.

PAL: Pearl Stock co. June 25-28 in The Lion and the Mouse and The Man Out There to fair-sized and enthusiastic audiences; the co. is well balanced. Exclusive talking pictures at the Lycoming; appreciative audiences. Excellent motion pictures to big houses at the Lyric, Orpheum, Grand, City, and Hippodrome.

RHODE ISLAND.

NEWPORT.—**OPERA HOUSE:** Mailley-Denison co. in Forty-Five Minutes from Broadway June 25-28; a fine production. Blanche Shirley as Mary, Sophie Allen, Neil Barrett, Jack Chandler, and Houston Richards were a revelation in musical work. James Orape as Jim Burns and Florence Nealon as Mrs. Davies were excellent; big business. A Woman's War week 1.—**HERDY PARK:** Louis Mann and co., Chick Sale, Lorisse and Stillman, Three Marriages, the Skatelles, Moralis, Brothers, Three Marriages, fair houses.—**COLONIAL:** Casting Campbell, George and Little Garden, Will and Josie Barrows headed a good bill 25-28.—**JOU:** Good list of Independents 25-28; crowds at both houses.

TENNESSEE.

BRISTOL.—**COLUMBIA:** The Nella Brown Musical Stock co. opened a three weeks' engagement with The Gingerbread Man June 23 to a crowded house and pleased. The work of Nella Brown deserves special mention. Bill will be changed twice a week.

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TEXAS.

DALLAS.—**OPERA HOUSE:** Dark June 23.—**MAJESTIC:** Dark 23.—**LAKE CLIFF CASINO:** Week 16 Charles A. Mangold presents the Casino Players, headed by Laura Nelson, Hall and Boyd Nolan in Our New Minister; acting good; packed houses. Mrs. Dane's Defense 20. The Arab 23 only. Leeta Corder, the gifted coloratura soprano, and Thomas V. Purcell, the brilliant violinist, late with the Shuberts as a special added attraction. Miss Corder was formerly of this city; her friends were agreeably surprised at the great improvement and added range and power of her voice. Mr. Purcell is a finished artist, and received very high praise from musical critics. Three concerts in different el parks every Sunday evening during the summer session.

STATE FAIR GROUNDS: Week 23 free vaudeville set.—**GARDEN:** Week 23 United States Minstrel Girls.—**HIPPODROME:** QUEEN and WASHINGTON: Motion picture theaters are drawing large crowds; their cooling systems are perfect, pictures nothing but the best.—**CYCLOPE PARK:** Week 23 Wolf Stock co.; change of programme twice each week. Piano pupils of Mrs. Perry Towers gave a recital 20, at which a large number of friends, their parents, and others were present. Gold medals were awarded to Mildred Robinson, Annie Lee Scott, Theressa Corbett, and Fern Beck. Annual recital by pupils of Mrs. Mandette 19. Martin Norwood was given in the Concert Hall at Bush Temple; medals were awarded to Pauline Worsham, Hymie Eisenstein, Eloise

Went, Coy Padgett, Norine McDowell, and Verria Alvis. Genevieve Erakine presented her pupils in a recital at Bush Temple 23. The pupils of Mrs. Harriett Bacon MacDonald Recital at Watkins' Studio 20. The programme was in the nature of a farewell recital. Mrs. McDonald leaves to take up special work in Boston. Mrs. John Prentiss Hart left for New York 20, to take instructions in dancing from Madame Elisabeth Manselli.

EL PASO.—**CRAWFORD:** Vanderville and moving pictures to good houses.—**AIRDOME:** The Don Carlos Dog, Monkey, and Pony Circus terminated engagement after playing two weeks. Starting June 23 Lee Remington's Summer Girls will commence a lengthy engagement: outlook encouraging. The El Paso Amusement Co. had their initial offering at Washington Park 22, consisting of racing, baseball, and horseback; large attendance. John Robins, a former El Pasian, now with the Lubin Film Co., is in El Paso making arrangements for the coming of the co. The co. has been at Nogales, Ariz., for several months, and has recently made a big three-reel picture at Silver City, New Mexico.

VIRGINIA.

LYNCHBURG.—**CASINO:** The Summer season at Rivermont Park, Lynchburg, Va., promises to be one of the most successful in

the history of this popular resort. The Latins and Latin American Players, under the direction of Oscar J. Lammer, are now well established, with the patrons and their productions, which have consisted of several of the royalty plays, including *The Gamblers* and *The Third Degree*, together with many others from the regular "stock" store, have been received with general satisfaction by large and appreciative audiences nightly. It is now a general cry, "Follow the crowds to the Casino," and if the present success continues a new record will certainly be made. The co. includes Miss Marsh, leading lady; Aloma Veron, Julius Neville, and Victoria Power, character women; Fred H. Cantway, leading man and the idol of many; it being his second season in Lynchburg; Edwin Dale, comedian; Percy Hunter, George Ulrich, Noah Lury, and Mr. Shaw, comic artist. The co. is preparing for the Fall in the Virginia. The business staff is Charles J. Lammer, manager; Edwin Dale, business-manager; Stella Probst, treasurer; Gus Grossman, stage-manager.

PITTSBURGH—ACADEMY: Dark June 16-21.—**LYRIC:** This house reopened 28 under the management of George J. Richardson, with vaudeville and pictures to good attendance. The management promises the best of everything in vaudeville and pictures.—**COCKADE AND VIRGINIAN:** Motion pictures 16-21; good business.—**STARLIGHT PARK:** Fair business to motion pictures.

STAUNTON—NEW: Pero and Wilson, Empire Quartette, and Artistic Trio; opened this house June 16-18, followed by the Baldwins, Eddie Ross, and Jumping McLearys 18-21 to good business.

WASHINGTON.

TACOMA—TACOMA: The Case of Becky well presented and staged with care June 20, 21; light attendance. The entire cast deserved and received a welcome. Frances Starr as Dorothy was perfect.—**PRINCESS:** Wildfire 18-21; good attendance. Wanda Howard has been approved in a flattering manner during her first week here.

WISCONSIN.

PORTRAGE—OPERA HOUSE: The Home, the \$1,500 moving picture theater, celebrated its second anniversary week June 26 by adding an extra film and reducing prices; big business.—**GEM:** Motion pictures and Mason-Linder, vaudeville team, 19-23; good business. Bona Gale of this city, author of *Friendship Villain*, etc., appeared with Miss Wilson, daughter of the President, at a social center meeting at Madison, Wis., 26. Miss Gale gave one of her presentations of small town life, and Miss Wilson gave four singing numbers, "O My Liddle," by Taylor; "The Swan," by Greis; "Widow," by Schumann; and "My Lovely Celia," by an old English composer.

BELLOFT—ORPHEUM: Closed June 24.—**GRAND:** Vaudeville and moving pictures; capacity.—**STARDUST, INC., and DIXIE:** Moving pictures in each; excellent business. Manager Amelie, of the Grand, has made a slight change in policy, by engaging the Kempton Komedy co. for five weeks from 28. The Kempton Komedy co. closed a six weeks' engagement at the Orpheum 21.

CANADA.

LONDON, ONT.—GRAND OPERA HOUSE: Since the Stanley Stock co. closed its summer season at the Grand rather abruptly May 7 the house was dark till May 25, but reopened 20 with Lyman H. Howe's Travel Talks and Pictures. The management is anxious to keep the house open all summer if possible, and is going to try pictures, as stock did not draw. The Stoddart Stock co., under the management of W. L. Stewart, who with his wife play the leads, opened the summer season at Soring Park Park here 22 with Dore Thorne as the feature, but only drew a fair attendance as the temperature took a drop. The Dominion Medical Convention, comprising the leading members of the profession in Canada as well as many from the States, is being held here 23-25, and acting on the principle that "All work and no play," etc., a smoker and vaudeville entertainment was arranged for week of 26. Manager T. W. Logan, of the Majestic, had charge of the bill. The Princess is featuring the Slim Batas 25. The Boston-Perrin Shows United 16-21, under auspices of local Trades and Labor Council, and were well patronized.

ST. JOHN, N. B.—OPERA HOUSE: Dark June 23-25. Annie Abbott, the Georgia magnet, 26-28. D. H. McDonald, who has been managing this house for the past two seasons under F. G. Spencer's lease, left 23 for Sydney, N. S. There he will associate himself with L. E. Acker, proprietor of Acker's Theater. Opera House bookings are Brewster's Millions Aus. 7-8, The Pink Lady 11-16. The Chocolate Soldier 20-25. The Pink Lady will be under the direction of Will Carleton, who has been summering here. Mr. Carleton is a brother of Judge J. L. Carleton, former manor correspondent at St. John. It is rumored that the Opera House management will be assumed by Kieran Keitel, manager for Mr. Spencer at Amherst, N. S.

MOOSE JAW, SASK.—MAJESTIC: The Girl Question (Allard-Woolfolk Circuit) June 16-18; excellent co.; fair business. Imperial Stock co. in The Travelling Salesman 19-21; excellent co.; good business. Cos. on the Allard-Woolfolk Circuit have canceled engagements for six weeks in Western Canada.—**MOOSE:** Lenore Allan Stock co. permanent week 16-21 pleased fair business in Merely Mary Ann and The Country Boy. Arlington and Beckmann's Oklahoma Ranch Wild West Show 22 to good business.

OTTAWA, ONT.—RUSSELL: Les Aventures, a patriotic Canada drama, was put on June 23 by a very good local amateur cast before a large audience of enthusiastic French Canadians.—**DOMINION:** The Dominion Stock co. presenting The Fortune Hunter 23-28, to very large and appreciative audiences. Harry Hilliard, the leading man, scored a great hit, and his photo is being given this week as souvenir.

SASKATOON, SASK.—EMPIRE: Charles Frohman presented Maud Adams in Barrie's Peter Pan June 16, 17 to large and enthusiastic houses; closed remainder of week. Eddie Foy, billed for 28, 29, financial difficulties in Canada prevented his appearing.—**SHERMAN-STAB:** Closed week 23.

BRIEF OF LATE REPORTS

Canada, Regina, Sask., Regina: U. T. C. June 11 (matinee and night). The Prince of To-night (Le Comte and Fleisher) 12, 13. The

Girl Question (Boys and Woolfolk) 14.—Opheum; Vanderlin 15, 17. A. L. G. Barnes's Circus 12.—Circuses: Con T. Kennedy, 16-21; Kline Shows, 18-21; Oklahoma Wild West, 24. Seile-Flote, July 2d. Grant MacNeil, business-manager of the Regina, who recently joined the ranks of benefactors, was presented with a cabinet of silverware by his friends of the Daily Leader and Province.

Mines, Rockland Empire: The Al. Lettrineer Stock co. June 16-21 established themselves as favorite. Camille followed. Rockland: Whiteside, Strauss, 23-24 in The Parish Priest. Wisconsin, Stevens Point, Grand Opera House: Le Comte and Fleisher in The Prince of To-night with Tom Arnold in leading role, June 20.—Hains, Greenfield Stock co. 28-30.

WILL OPEN THE LYRIC

Philip Bartholomew's comedy, When Dreams Come True, will continue its run at the Garrick, Chicago, until August 9. On August 18, by arrangement with the Messrs. Shubert, it will open the Lyric Theater in New York.

DRAMA LEAGUE OF MONTREAL

MONTREAL, June 26 (Special):—The newly-formed Drama League of Montreal, in the circular issued setting forth its objects and claims, says:

"The League has been formed principally for the purpose of cultivating a higher critical and artistic appreciation of the best drama."

The officers of the League are: Hon. President, Dr. Andrew Macphail; Acting President, Miss Mabel A. Brittain; Secretary-Treasurer, Mrs. Holt-Murison.

Others connected with the League include Mrs. Huntley Drummond, Mrs. Graham Drinkwater, Mrs. A. F. Gault, Mrs. George Trenholme, Mrs. W. G. MacNaughton, the Rev. Fred. Griffin, Louis Vasset King, R. Stanley Weir, James Wallace, Mr. Sandwell and J. E. Hoare.

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WOMEN

Aubrey, Jane, Mrs. Ralph Adams, Loretta Atwood.

Barnett, Adelaid, Mrs. Chas. Bartling, Jessie Busley, Edith Burnett, Mrs. A. M. Berlin, Cooper, Ollie, Marjorie Cook, Frances Comstock, Emma Crans, Mayme Charlson, Corinne Cantwell, Marion Cockburn, Fanchon Campbell.

Downing, Helen, Anna Denison, Louise Dunbar, L. Donaldson, Carmen Du Bal, Kate Donnelly.

Evans, Emily M., Friedel, J. S., Adelaide French, Gillingwater, Helen, Dora Goldthwaite, Maude Grafton, Marie Gehhart, Leslie Gilmore, Corp. Belle Greene, Dorothy Glenville, Mrs. F. G. Gay, Holton, Mary, Letty Holmes, F. Hartley, Mrs. B. B. Hastings, Alice Hageman, Mrs. S. Harris, Jason, Isabelle, Knott, Clara, Lee, Amy, Eugenie Laird, Lillie Leslie, Marshall, Margaret, Margaret Millett, Mrs. E. S. Murphy, Doris Miller, Nellie McCoy, Nelson, Adele, Evelyn Nicholson, Olive North.

Ryan, Margaret C., Lila Russell, Dolly Richmond, Dell Russell, Ethel Roman, Stone, Betty, Bertha Spencer, Nora Simpson, Enna Salvatore, Jane Salisbury, Elizabeth Stewart, Florence St. Leonard, Mrs. Will Smith.

Thompson, Catherine, Anna Taylor, Vera Townsend, Nina Thayer, Jane Tarr, Tichory, N. H., Marie Vokeska, Rhea Vanoli.

White, Frances, Adele Wentworth, Bernice Woods, Mrs. H. Walton, Helen Wethersby.

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ADAMS, MAUDIE (Charles Frohman): St. Paul, Minn., June 20-July 2. Minneapolis 5-5. Indianapolis 10. Dubuque 11. Clinton 12. BATES, BLANCHE (Charles Frohman): San Francisco, Cal., June 22-July 5. Sacramento 7. Oakland 8-10. Stockton 11. Fresno 12. Salt Lake City, U. 14-19. BLINDNESS OF VIRTUE: Chicago, Ill., June 26-July 26. COLUMBINE PLAYERS: Chicago, Ill., 7-12. EVERYWOMAN (Henry W. Savage): San Francisco, Cal., June 18-July 5. SEE PER CENT (Gibson and Harris): Atlantic City, N. J., June 20-July 5. GHOST BREAKER (Maurice Campbell): Chicago, Ill., July 1-19. GIFT OF FLAW (Gilda Astor): San Marcos, Calif., New Brunswick 4-5. GREAT MM. PLAYERS: Cincinnati, O., June 21-July 5. HOW MUCH IS A MILLION (Charles R. Hopkins): Chicago, Ill., June 20-July 12. NASHIMOTO, MME. (Charles Frohman): Los Angeles, Cal., June 20-July 5. TAYLOR, LAURETTE (Oliver Morosco): New York city Dec. 20—indeterminate. WITHIN THE LAW (A. H. Woods): New York city Sept. 11—indeterminate.

PERMANENT STOCK

ACADEMY: Jersey City, N. J.—indeterminate. ACADEMY OF MUSIC (William Fox): New York city Dec. 1—indeterminate. ALLEN (Richard E. Albee): Providence, R. I., April 1—indeterminate. ALLABAR: San Francisco, Cal.—indeterminate. ALLEN, ELOIENE (Lawrence and Bridges): New York, N. Y.—indeterminate. ALMIGHTY THEATER (H. M. Stainach): Birmingham, N. Y.—indeterminate. BAKER PLAYERS (George L. Baker): Portland, Ore.—indeterminate. BAKER, LEE, AND EDITH EVELYN (M. Rainbird): Minneapolis and St. Paul, Minn., May 20—indeterminate. BALDWIN-MELVILLE: Buffalo, N. Y., April 21—indeterminate. BENNET, JACK: Dubuque, Ia., June 1—indeterminate. BISHOP PLAYERS: Oakland, Cal.—indeterminate. BONNELL'S PLAYERS: Detroit, Mich., June 12—indeterminate. BONSTELL'S PLAYERS: Toronto, Can., May 12—indeterminate. BROADWAY THEATER (Daniel D. Seaman): Springfield, Mass., April 25—indeterminate. BUCHLER, RICHARD (A. G. Delamater): Columbus, O., April 28—indeterminate. BUNTING, AMMA (E. A. Schiller): Memphis, Tenn., May 4—indeterminate. BURRANEK (Oliver Morosco): Los Angeles, Cal.—indeterminate. BURNS: Colorado Springs, Colo., June 9—indeterminate. BUSHWICK THEATER (Frank Whitbeck): Brooklyn, N. Y., May 10—indeterminate. CALIFORNIA: Boston, Pa., May 1—indeterminate. CHATFIELD, ARTHUR: Port Huron, Mich., April 15—indeterminate. CHAUNCEY-KRIPPER (Fred Chauncey): Beaver Falls, Pa., May 20—indeterminate. CHICAGO (Charles H. Rosakam): Malden, Mass., May 15—indeterminate. COLONIAL (F. Ray Comstock): Cleveland, O., April 21—indeterminate. COLUMBIA (Fred G. Berger): Washington, D. C., April 24—indeterminate. DAVIDSON: Milwaukee, Wis., April 18—indeterminate. DAVIS, HARRY: Pittsburgh, Pa.—indeterminate. DOMINION (Clark Brown): Ottawa, Ont., Can., April 28—indeterminate. MITCHIE'S GARDEN: Denver, Colo., June 7—indeterminate. ELIASON, EDWARD: PLAYERS: Long Beach, N. Y., June 28—indeterminate. EMPIRE (Frank Brackish): Paterson, N. J., May 10—indeterminate. FEALY-DURKIN: Denver, Colo., June 16—indeterminate. FRANKLIN-BAGOT: Albany, N. Y.—indeterminate. GLASER, VAUGHAN: Rochester, N. Y., June 25-Aug. 16. GLEASON, T. C.: Chicago, Ill., May 25—indeterminate. GORDON, ELEANOR (Wynley Birch): Boston, Mass., June 2—indeterminate. GRAND OPERA HOUSE (Noel Travers): Springfield, Mass.,—indeterminate. HALL, EUGENE J.: Altoona, Pa., June 9—indeterminate. HARLEM OPERA HOUSE: New York city—indeterminate. HARVEY, PERCY: Toronto, Can., May 26—indeterminate. HAYES, LUCY: ASSOCIATE PLAYERS: Omaha, Neb.—indeterminate. HOLDEN PLAYERS: Rochester, N. Y., June 25—indeterminate. HORNE: Akron, O., May 19—indeterminate. HUDSON: Union Hill, N. J., May 5—indeterminate. HUNTER-BRADFORD (Wm. F. Stevenson): Hartford, Conn., May 15—indeterminate. HUNTINGTON, WRIGHT: St. Paul, Minn., May 11-June 2. INTERNATIONAL (G. D. Hayes): Niagara Falls, N. Y.—indeterminate. JEFFERSON THEATER (Julius Kahn): Portland, Me., Jan. 21—indeterminate. JUNEAU (J. E. Reichart): Milwaukee, Wis.—indeterminate. KEITH: Toledo, O., April 14—indeterminate. KEITH'S HIPPODROME: Portland, Me., June 2—indeterminate. KELLARD, RALPH (James E. Early): Syracuse, N. Y., May 5—indeterminate. LAKEOLINE (Chas. A. Mansold): Dallas, Tex.—indeterminate. LATIMORE AND LEIGH: Lynchburg, Va., June 2—indeterminate. LATIMORE AND LEIGH: Roanoke, Va., June 10—indeterminate. LAWRENCE, DEL S.: Vancouver, B. C., Can.—indeterminate. LONG, BILLY (Goring and Stacy): Nashville, Tenn., June 2—indeterminate. LORCH, THEODORE (James W. Shaw): Passaic, N. J.—indeterminate. LUTHERINGER, AL.: Rockland, Me., June 2—indeterminate.

and correspondents are notified that this department
the subsequent issue date must be mailed to
reach us on or before that date.

LYCREUM (Dennis, Weiss and Dowell): San Diego, Cal.—indeterminate.

LYCUM THEATER (George Fox): Bayonne, N. J., June 22-July 5.

LYTELL VAUGHAN: Albany, N. Y., March 24—indeterminate.

MAJESTIC: Utica, N. Y., April 21—indeterminate.

MALLEY-DENNISON (W. L. Malley): Newport, R. I.—indeterminate.

MALLEY-DENNISON (W. L. Malley): Fall River, Mass., Nov. 19—indeterminate.

MANHATTAN OPERA HOUSE: New York city May 10—indeterminate.

MANHATTAN PLAYERS: Rochester, N. Y., May 8—indeterminate.

MATTHEWS-ELLIOTT: Lima, O., June 2—indeterminate.

MORISON, LINDRAY: Gloucester, Mass., May 12—indeterminate.

MOROSCO (Oliver Morosco): Los Angeles, Cal., Jan. 6—indeterminate.

NEW YORK PLAYERS: Stamford, Conn.—indeterminate.

NORTHAMPTON PLAYERS: Buffalo, N. Y., June 25—indeterminate.

OLENTANGY: Columbus, O., May 12—indeterminate.

OLIVER, OTIS (Ed. Williams): Oshkosh, Wis., April 24—indeterminate.

OLIVER, OTIS: La Fayette, Ind., May 26-Aug. 20.

OLYMPIC THEATER (David Krane): New York city May 12—indeterminate.

OPHEUM: Montreal, P. Q., Can., May 5—indeterminate.

OPHEUM (Franklyn Gale): Oil City, Pa., June 9—indeterminate.

OPHEUM PLAYERS: Philadelphia, Pa.—indeterminate.

PEARL (A. A. Webster): Williamsport, Pa.—indeterminate.

PERMANENT PLAYERS: Edmonton, Can.—indeterminate.

PERUCHY-GYPERNE (C. D. Peruchi): Tampa, Fla., May 22—indeterminate.

POLI (E. E. Poll): Wilkes-Barre, Pa.—indeterminate.

POLI (E. E. Poll): New Haven, Conn., May 5—indeterminate.

POLI (E. E. Poll): Hartford, Conn., May 5—indeterminate.

POLI (E. E. Poll): Bridgeport, Conn., May 5—indeterminate.

POLI (E. E. Poll): Scranton, Pa., May 5—indeterminate.

POLI (E. E. Poll): Washington, D. C., Feb. 3—indeterminate.

POLI (E. E. Poll): Springfield, Mass., April 7—indeterminate.

Premiere: Rochester, N. Y., April 21—indeterminate.

PRINCESS: Tacoma, Wash.—indeterminate.

PRINGLE, DELLA (C. K. Van Aken): Moose Jaw, Sask., Can.—indeterminate.

PROSPER: New York city May 26—indeterminate.

READER, ROMA: Ottawa, Ont., Can.—indeterminate.

RICHMOND: Sacramento, Cal.—indeterminate.

RICHMOND (De Witt Newing): Stapleton, S. W. Hill, N. Y.—indeterminate.

RIDGE-BISHER (J. W. Bush): Auburn, N. Y., April 26-July 5.

RAYLINS, FRANCIS (F. H. Sayles): Richmond, Ind., May 6—indeterminate.

REATTLE: Seattle, Wash.—indeterminate.

SHUBERT-MURAT: Indianapolis, Ind., May 5—indeterminate.

STANFORD PLAYERS (Maurice Stanford): Wildwood, N. J., July 7—indeterminate.

STODDARD (W. L. Stewart): London, Ont., Can., June 25—indeterminate.

SUBURBAN (John Grossinger, Jr.): St. Louis, Mo., May 26-Aug. 15.

SUNDERSON, GEORGE H.: Hamilton, Ont., June 19—indeterminate.

TALLAFERRO, MABEL: St. Louis, Mo., June 22-July 20.

TEMPLE: Hamilton, Ont., Can., May 12—indeterminate.

TORONTO (George Aylsworth): Edmonton, Can., May 26—indeterminate.

TRIXIE: Pittsburgh, Pa., June 28—indeterminate.

TURNER, CLARA: Port Chester, N. Y., April 7—indeterminate.

UTAH THEATER: Salt Lake City, U., May 18—indeterminate.

VAIL VALLEY: Syracuse, N. Y.—indeterminate.

VAL D'YER AND EATON (F. Mack): Des Moines, Ia., May 1—indeterminate.

WEITZEN: Syracuse, N. Y., April 7—indeterminate.

YOUNGSTOWN (John R. Elliott): Youngstown, O., April 14—indeterminate.

TRAVELING STOCK COMPANIES

BOWDISH (A. N. Bowdish): McDonald, Pa., June 20-July 5.

CARLTON COMEDY: Ledyardville, Vt., June 30-July 5.

CARLTON SISTERS (Varney and Montezza): Marion, Ind., June 25-July 12.

COLONIAL (Cortland Honkin): Clarke's Harbor, N. S., Can., 2-6. Barrington Passage 7.

COLONIAL (Cortland Honkin): Shubenacadie 8. Shelburne 9. 10. Lockport 11. 12. Liverpool 14. 15. Lansdowne 16. 17. Bridgewater 18. 19. Chester 21. 22.

CORNELL-PRICE (W. E. Cornell): Sault Ste. Marie, Mich., June 30-July 12.

DOUGHERTY (Dougherty and Cox): Atchison, Kan., June 26-July 8. Sedalia, Mo., 6-12.

HALL, JAMES: Merrill, Wis., June 26-July 8.

HILLMANS IDRAL (Harry Rohns): Ft. Scott, Kan., June 26-July 5. Sorinfield, Mo., 6-12. Garthwaite 13-19.

KNUCKERBOCKER (E. J. Murphy): Chamberlain, Ill., June 26-July 5.

KNUCKERBOCKER (E. J. Murphy): Washington, Ind., June 26-July 5.

MCDONALD: Paris, Tex., June 26-July 5.

MURPHY, EUGENE J.: Champaign, Ill., June 25-July 5.

PARK DRAMATIC (C. W. Park): Dothan, Ala., June 26-July 5.

RUSH: Hot Springs, Ark., June 26-July 5.

SPUNKER: McLeaster, Okla., 7-12.

VAUGHN: Shawnee, Okla., June 26-July 5.

WILLIAMS, JOE: Hot Springs, Ark.—indeterminate.

TABLOID PLAYS

GIRL FROM LIBERTY LANE: Nashville, Tenn., 14-16.

OPERA AND MUSICAL COMEDY

ALL ABOARD (Low Fields): New York city June 5—indeterminate.

BROWN, NELLA: Bristol, Tenn., June 23-July 12.

COLUMBIA MUSICAL COMEDY (Dillon and King): Oakland, Cal.—indeterminate.

FOLLIES OF 1913 (Florenz Ziegfeld, Jr.): New York city June 16—indeterminate.

GORMAN MUSICAL COMEDY (J. W. Gorham): Portland, Me.—indeterminate.

HARRIAN, FERRIS: Oakland, Cal., June 1—indeterminate.

HITCHCOCK, RAYMOND (Cohan and Harris): Calgary, Alta., Can., June 30-July 2. Edmonton 3-6.

HOMAN'S MUSICAL COMEDY: Taunton, Mass., June 23-July 26.

HUTCHINSON MUSICAL COMEDY: McAlester, Okla., June 30-July 5.

KREATING AND FLOOD MUSICAL COMEDY: Portland, Ore.—indeterminate.

MORTON MUSICAL COMEDY: Albany, N. Y., June 9—indeterminate.

MUSICAL STOCK (W. P. Cullen): St. Paul and Minneapolis, Minn., May 26—indeterminate.

OLYMPIC PARK OPERA (Franklyn and Bartholomew): Newark, N. J., May 26—indeterminate.

PARAGON GIRLS (George W. Gebow): Nanaimo, B. C., Canada—indeterminate.

PARAGON GIRLS (No. 2: Gehow and Harrington): London, Ont., Can., June 20-July 5. Berlin, 7-12.

PASSING SHOW OF 1912 (Messrs. Shubert): Los Angeles, Cal., June 23-July 5. San Francisco 6-26.

PURPLE ROAD (Joe M. Gates): New York city April 7—indeterminate.

RORICK, GLEN STOCK: Elmira, N. Y., May 26—indeterminate.

TIK TOK MAN OF OZ (Oliver Morosco): Chicago, Ill., May 25—indeterminate.

TIVOLI COMIC OPERA: San Francisco, Cal., May 21—indeterminate.

WHEN DREAMS COME TRUE (Philipp Bartholomae): Chicago, Ill., April 21-Aug. 9.

MINSTRELS

DE RUE BROTHERS: Manasquan, N. J., 2. Freehold 2. Highgate 4.

DOWN IN DIXIE (Thomas and Brown's): Hibbing, Minn., 2. Chisholm 3. Virginia 4. Hibbing 5. Buhl 6. Eveleth 8. Tower 9. Elly 10.

GEORGIA TROUBADOURS (William McCabe): Allen, Kan., 2. Admire 3.

BURLESQUE

AVENUE THEATER STOCK: Detroit, Mich., May 26—indeterminate.

ENGLISH POLLY STOCK: Toronto, Ont., May 12-July 12.

GAYETY STOCK: Philadelphia, Pa.—indeterminate.

GINGER GIRLS (Ed. Wrothe): Chicago, Ill., July 12-Aug. 9.

KISSING MAID (Sam Howe): New York city June 26—indeterminate.

PASSING REVIEW (Jack Singer): Detroit, Mich., May 26-Aug. 9.

CIRCUS

BARNES, AL. G.: Aliona, Ia., 2. Humboldt 3. Webster City 4. Eldora 5.

BARNUM AND BAILEY: Niagara Falls, N. Y., 12. Bronx 13. Coney Island 14. South Bend 15. Elkhorn 16.

BUFFALO BILL AND PAWNEE BILL: Chicago, Ill., June 25-July 5. Ottawa 7. Moline 8. Davenport 14. Sioux City 9. Fairchild 10. Oskaloosa 11. Des Moines 12.

DOWNEY AND WHEELER: Ashland, Me., 2. FERARD'S COL. FRANCIS (Ferard and Washburn): Niagara Falls, N. Y., 1-6.

HAGENBECK-WALLACE: Hudson, N. Y., 2. Albany 3. Troy 4. Schenectady 5.

101 RANCH REAL WILD WEST (Miller Bros. and Arlington): Manchester, N. H., 2. Lowell 3. Lowell 4. Billings 5. Arlington 6. Winchendon 5. Lowell 7. Lowell 8. Fitchburg 4. Winchendon 5. Albany, N. Y., 7.

RINGLING BROTHERS: Buffalo, N. Y., 2. Jamestown 3. Erie, Pa., 4. Ashtabula, O., 5. Akron 6.

SAVILLE, SIG.: Atticboro, Mass., 5.

SELLERS-PLATO: Helena, Mont., 2. Bozeman 3. Livingston 4. Billings 5.

SILVER'S FAMILY (Bert Silver): Hubbardston, Mich., 2. Butternut 3. Crystal 4. 5.

SUN BROTHERS: Gladwin, Mich., 2. Standish 3. West Branch 4. Gravling 5.

YOUNG BUFFALO WILD WEST AND COLOSSAL CUMMING'S FAR EAST: Aurora, Colo., 2. Bath 3. Rock Island 4. Brunswick 5.

HOUSTON, MAGICK: Nanking, China, July 1-31. Shanghai Aug. 1-30. Nagasaki, Japan, Sept. 1-30.

MISCELLANEOUS

BINGHAM, MR. AND MRS. RALPH (H. P. Harrison): Mt. Sterling, Ky., 2. Ashland 3. Huntington, W. Va., 4. Portsmouth, O., 5. Cincinnati 6. Cynthiana, Ky., 7. Frankfort 8. Louisville 9. Eaton, O., 10. Coopersville, Ind., 11. New Orleans 12. Marion 13-14. Bishop 15. Decatur 16. Huntington 17. Peru 18. Indianapolis 19-21.

GAMBLE, ERNEST: CONCERT PARTY: Muscatine, Ia., 2. Waterloo 3. Iowa Falls 4. Spring Valley, Minn., 5. Fairmont 6. Blue Earth 7. Lake Crystal 8. Faribault 9. Redwood Falls 10. Willmar 11. Dawson 12. Bedford, S. Dak., 13. Huron 14. Brookings 15. Pipestone 16. Yankton, S. Dak., 17. Canton 18. Hawarden, Ia., 19.

HOUSTON, MAGICIAN: Nanking, China, July 1-31. Shanghai Aug. 1-30. Nagasaki, Japan, Sept. 1-30.

MARTIA LEONARD'S THEATER

M. STEIN'S · MAKE-UP · ABSOLUTELY GUARANTEED

SELLING AGENTS

ALABAMA

ANNISTON
J. L. WISE
BIRMINGHAM
H. Norton, Drugs
Jacobs' Pharmacy
Leverett's Pharmacy
Gunn's Pharmacy
Adams' Drug Co.
Patent Drug Co.
W. H. Lovell & Son
MOBILE
Van Astor's, Drugs
Dove's, Druggist
TUSCALOOSA
Bigham Drug Co.

ARIZONA

PHOENIX
Owl Pharmacy
TUCSON
Geo Martin Drug Co.

ARKANSAS

FORT SMITH
Palace Drug Store
DRUGS & SPICES
Morris Drug Co.
JONESBORO
Royal Pharmacy

LITTLE ROCK

Burdette's Pharmacy
A. P. Johnson's, Druggist
Hickman's Drug Store

PINE BLUFF

Hicks-Tucker Co.
TEKASHEE
Smith Drug Co.

CALIFORNIA

LOS ANGELES
Bart, Drugs, Drugs
FRESNO
Patterson, Druggist
Smith Bros.

LOS ANGELES

Chambers Drug Co.
Don Drug Co.
The Old Drug Co.

MODesto

E. B. Hess
OAKLAND
The Old Drug Co.
C. H. Lewis & Co.

RIVERSIDE

Robert's Drug Store
SAM BENARDINO
Town, Books & Allies

SAN DIEGO

Plaza Pharmacy
Kallan Drug Co.
Parent's Pharmacy

SAN FRANCISCO

The Old Drug Co.
Parent's Pharmacy
Goldstein's Hair Store
Watson's Pharmacies

No Prescription Drug

Crown Drug Co.
Crown Drug Co.
Borden's & Co., Inc.

SAF-JOHNS

Thomas Drug Co.
STOCKTON
Hobbs Drug Co.
WOODLAND

J. V. LEWIS

CANADA

BRADFORD
Mrs. J. Bush, Hair Gal.
H. B. Ferrell

CALGARY, ALTA.

Jas. Finsbury Drug Co.
W. G. McLean

EDMONTON

J. F. McHugh
FORT WILLIAM

H. B. BROWN

HALIFAX, N. S.
G. A. Burridge

HAMILTON

J. P. Hessey
H. B. White & Co.

KINGSTON

Mabon's Drug Store
LISTERBIRD, ALTA.

Franklin Drug Co.
London

B. L. Goldsmith
Montreal

Ottawa

Borden's Pharmacy
Myer's Pharmacy
M. Albert

J. H. Reid

Standard Pharmacy
OTTAWA
Ains & Co.

PORT ARTHUR

W. T. McInerney
ST. JOHN, N. B.

M. V. FERGUSON

Montgomery, Base.
A. Campbell

SAIN'T OFF, MARIE

G. T. Adams & Co.
TORONTO
G. Tamby, Drugs
J. P. Hessey
Light's Limited
The Hessey Co.

VANCOUVER, B. C.

McDowell Bros. & Co.
Burke & Sons
Ovi Drug Store

COLORADO

Colorado Springs
Borden's Drug Co.

CONNECTICUT

Bridgeman's Pharmacy
Hartford's Drug Store
Women's Drug Store

DELAWARE

Metropolitan Drug Co.
Pattie Drug Co.

TRINIDAD

Pattie Drug Co.

FLORIDA

Bridgeman's Pharmacy
Hartford's Drug Store
Women's Drug Store

GEORGIA

W. J. Madson

HARTFORD

The Borden's Drug Co.
G. E. Miller, Drugs

Goodwin's Pharmacy

Alderman Drug Co.

MIDDLETOWN

Bush & Blodgett
NEW HAVEN

A. F. Smith, Drugs

Bush, Drug Store

BROOKLYN

Broadway Pharmacy

STANFORD

W. T. Harton, Drugs

J. Chapman

WATERBURY

Brown Druggists

Bitter & Neff, Drugs

DET. OF COLUMBIA

Christian's Drug Co.

Affect's Drug Stores

People's Drug Store

Temple Drug Store

Loyd Drug Co.

Bitter & Neff, Drugs

PLATTSBURGH

Jacksonville Pharmacy

JACKSONVILLE

Bitter & Neff, Drugs

MIAMI

The Palm Pharmacy

PEACOCK

Orchard Pharmacy

ST. AUGUSTINE

Jefferson, Theo. Ph.

TAMPA

Taylor's Drug Store

Charles' Pharmacy

DETROIT

Charles' Pharmacy

ST. LOUIS

Wise & Thresher

INDIANA

ANDERSON

Central Pharmacy

COLUMBUS

Hausen, Updegraff

DETROIT

Hausen, Druggists

ELKHORN

Hausen, Druggists

EVANSVILLE

J. F. Bonac Drug Co.

DETROIT

Hausen, Druggists

DETROIT

MOTION PICTURES

COMMENT AND SUGGESTION

to select from and it may be presumed that a number of those mentioned as possibilities in the first Biograph-Klaw and Erlanger announcement will give place to others that lend themselves better to the requirements of the film. This new element in public entertainment may be expected to affect the theatrical quite as much as the motion picture business.

* * *

THE vagueness of certain films having the educational purpose in the non-ethical sense should lead to better efforts to improve them. One picture released not long ago by a company of established reputation is the inspiration of these remarks. It was of a biological nature. The photography was good, and, in the absence of color that lends so much to such subjects, faithfully rendered the orthochromatic values. The fault was in the selection and use of available material. The subjects were given with the uniformity of a catalog, having the same appeal, illustrated to be sure, but always intelligible to the connoisseur, and having little or no significance to the layman. Now it is the layman who supports all pictures, that is, all pictures released for public approval. It is the layman who pays his good money in at the door, (always in cash and having no credit extended), who, in short, pays exhibitor, house rent, agent, director, performers and the rest of those persons who have shares in picture production. Therefore, the interest of the layman should be, and is in intelligent quarters, the chief aim. The educational side follows in the wake of interest, as a matter of sequence, but not of importance. There is no reasonable reason, let us say, why an educational film should not be as perfect in its way as any other kind. As a matter of fact, the grave purpose to which it is dedicated, to which it is consecrated, should make responsibility in this regard greater.

* * *

As things stand as present, most of this type of picture seem to trespass on either one of the two requirements—to interest, (which is usually interpreted as meaning to entertain), and to educate. Rarely do they observe both. One picture will be found to show trivial pictures of some place or other, billed as a travel film, as background for some comedy gesticulation. Another soberly shows pictures of things interesting in themselves perhaps, but missing the most obvious opportunities for betterment. The familiar example of looking up some subject or phase of it in an encyclopedic or other reference work should afford producers an excellent suggestion of method. While it may be urged that the person doing ordinary re-



MURIEL OSTRICHE,
Now with Thanhouser.

search work has special interest in the matter that the average spectator has not, it is yet no argument in favor of belittling arrangement or intelligent selection, which, in itself, provides something very much akin to individual interest. Certain makes of French and English films, where the producers specialize to a marked degree in the kind of work, excel in discriminating so. Accordingly, to some persons' surprise, be it said, their educational pictures have enjoyed a most remarkable popularity. Such an exhibition as that given some time ago, showing the magnified battle of the white corpuscles of the blood with disease germs, held more than one audience in more tensity than lurid rattling melodrama. If a travel film deals with a large section of country, in a general way of course, why can it not illustrate such things as drainage—even geological details might be given—population, whites, blacks and others in their various quarters, if the scene is a large city, transportation, economic

matters, as far as industrial and trade conditions are concerned, at least, with a glance at political conditions? If biological, let it give, along with the genus and species, or variations, adaptability and service or use. The industrial film requires so little arrangement, comparatively speaking, that it generally ranks best in quality. Nothing is much simpler than picking out the stages of a given process; they are already in sequence. But for their own salvation, travel and biological subjects as a rule require better attention.

THE FILM MAN.

HOUSTON HIPPODROME LEASED

The Ascher Amusement Company leased for eight years at \$9,000 per annum from the Minster Realty Company the Houston Hippodrome, a two-story structure at Nos. 141 to 145 East Houston Street, between Eldridge and Forsyth Streets, this city. The leasing company was recently incorporated with a capital of \$100,000 and the following directors: Sidney Ascher, Jacob H. Lubin, and Jay Leigh Wolf, to operate motion picture enterprises.



ESSANAY COMPANY AT NILES, CAL.

This Western Company is Directed by G. M. Anderson.



ELSIE ALBERT,
Powers Photo Plays, Inc.

THE inevitable division of photoplay productions into two classes, perhaps even three, seems to be brought appreciably nearer by the Biograph-Klaw and Erlanger and the Vitagraph-Liebler combinations. Amalgamations of this kind are the natural outcome of a recognition of the need for something more substantial than the customary run of one-reel stories and the two or three reel subjects that too often are merely a larger chip off the same block. It has been found, as in the striking instance of Quo Vadis, that patrons not addicted to motion pictures will flock to a "legitimate" theater to see a film production of consequence. Such audiences are in the main composed of theater-goers and, of course, it is their support that the new producing firms rely upon. Whatever the arrangements for marketing the product, it is a foregone conclusion that it will be placed in the larger theaters at prices well in advance of those charged at the regulation picture houses. Screen dramas will be handled by theatrical men with a view to reaching patrons of the stage and without much prospect of diverting the steps of audiences on their way to five and ten cent film theaters.

* * *

It now remains to be seen whether pictorial versions of popular plays will be a fleeting novelty, or a genuine entertainment. One encouraging feature of the situation is found in the co-operation of successful theatrical producers and men who have no superiors in the making of films. Probably the selection of plays to be used, as well as all the details of actual construction, will be left mainly to men who have learned by experience what does and what does not offer opportunities for a good picture. A mere photographic duplication of scenes as acted on the stage will make but a tiresome photoplay, the weight of which may be too great for even a famous name to carry. The task of transplanting plays from the stage to the screen without losing the germ of life is a difficult one, demanding the experience of men who know pictures thoroughly and that is what the most recent combinations appear to offer. There will be a long list of plays

BERNSTEIN GOES WEST

Experienced Motion Picture Man Becomes General Manager for Universal Company

Isadore Bernstein left last Friday for the Coast to take up his new duties as general manager of the Universal Pacific Coast studios. Mr. Bernstein, who for the past two years has been general manager of the Monopol Film Company, has had long experience in the motion picture business and is recognized as a hard worker and a man of unusual executive ability. He was connected with some of the first of the independent companies and at various times has been an exhibitor and an exchange man.

Previous to his entrance in the motion picture business, Mr. Bernstein was an associate editor and special writer for the *Christian Herald* and for seven years was superintendent of the Boys' Institute, a society organized and conducted for the education and uplift of the less fortunate boys and youths of New York.

AFRICAN HUNT PICTURES

The Paul J. Rainey African Hunt pictures are being shown at the Cecil-Spooner Theater. In every respect the production is the same as that exhibited at the Lyceum and Bijou theaters last season.

ATTENDANCE IS 113,000

By actual record more than one hundred and thirteen thousand people have visited George Kleine's photo-drama, *Quo Vadis*, at the Academy in Baltimore, Md., thus far, and the attraction is still playing there. This represents more than one-fifth of the total population of Baltimore, and when it is remembered that regular amusement purveyors usually count on only five per cent. of the population as an available clientele, *Quo Vadis* is achieving a truly remarkable record.

SOME COMING VITAGRAPHS

Among the Vitagraph releases for July specially worthy of mention are *The Moulding*, *The Song-Bird of the North*, *The Carpenter*, and *The Spirit of the Orient*. The *Moulding* will bring to mind a former great Vitagraph success, *The Wood Violet*, in which Anita Stewart also played one of the leading roles. It is said to be an unusually interesting photoplay placed in a particularly charming setting.

The Song-Bird of the North and *The Carpenter* are both plays dealing with the war. The former is based upon an actual incident, one of the characters still being alive, Mrs. John Fowle, of Boston.

SCOTT PICTURES CONTINUE

The remarkable motion pictures of Captain Robert Falcon Scott's journey to the South Pole are still the attraction of the Lyric Theater and are drawing unusually large audiences. The most impressive part of these motion pictures is the fact that they are not posed—as in the case in a greater or less degree with most films—but are absolutely authentic. They were taken by Herbert Ponting, the official photographer of the expedition, not with a view to theatricality but as part of the scientific record, the only object being to reproduce conditions with absolute accuracy and fidelity to detail.

SUBMARINE PICTURES

Moving pictures of submarine life have been made possible through the invention by Captain J. H. Williamson of a flexible tube with a windowed chamber, in which three men can work. A son of the inventor has successfully developed a series of pictures he took in the tube last week.

He descended to a depth of thirty-five feet at night and with the aid of four powerful electric lights took pictures of fish at the bottom of Hampton Roads. Another picture was made of his brother, who dived down in front of the window in the tube.

PLAYERS TO ENTERTAIN

The Famous Players have arranged to do their share in providing entertainment for exposition and convention week. The studio at 213 West Twenty-sixth Street will be turned into a ballroom on the evening of July 10, and plans are being made to entertain a large number of guests. Admission will be by ticket.

DOUGHERTY WITH K. AND E.

Lee Dougherty, dean of scenario editors, for a number of years with the Biograph Company and more recently with Kinemacolor, has been secured by Klaw and Erlanger to head the newly established scenario department, with offices at 1820 Clinton Avenue, Bronx.

MISS FEALY'S NEXT

Maude Fealy, whose first Thanhouser starring vehicle, *King Rene's Daughter*, has just been released, will next be seen in *Little Dorrit*, a three-reel adaptation of Dickens's story. The new Fealy subject will be released late in the month of July. In the earlier stages of the play, Little Dorrit is depicted by the Thanhouser Kidlet.

Another Thanhouser three-reeler for July is *Tannhauser*, after the opera. Marguerite Snow and James Cruse are featured in this.

EXPECTED TO-DAY

The Biograph players, who have been located in Los Angeles since last Fall, left there on Saturday and are expected to reach New York to-day.



ISADORE BERNSTEIN,
General Manager for Universal in West.

TO ILLUSTRATE DANGERS

American Museum of Safety Wants Co-operation of Exhibitors' League.

Aiming to gain the backing of the Motion Picture Exhibitors' League of America, the American Museum of Safety will show at the coming convention in Grand Central Palace pictures illustrating the dangers of the street, especially to children. It is the purpose of the Safety Committee to get official confirmation from the Exhibitors' League of the movement to give free demonstration to children in or out of school hours, in convenient motion picture theaters, of the dangers of mutilation and death arising from congested conditions in the streets.

The American Museum of Safety has been assured of the hearty co-operation of New York theater owners to show these pictures

at hours of recess or at other times. The purpose is to make this co-operation, practically confined to New York city, nationwide in scope. Being sure of places to exhibit the films, the Safety Committee will then go after the respective boards of education and persuade them to allow time in which the pupils may see with their own eyes how their little comrades lose their limbs and lives. The Safety Committee already has films illustrating street dangers, and to this library they will add.

"THEODORA" IN THREE REELS

Theodora, a photoplay in three parts, that is said to have cost \$100,000, is being handled by Warner's Features. It was adapted from Victor Hugo's novel and 3,000 people were engaged in the production. Sabary-Djell acted the title-role.



BODMAN LAW IN "DEATH'S SHORT CUT," RELIANCE.

CHILDREN'S PICTURE LEAGUE

High Aims of New York Organization Are Presented in Statement

The Children's Motion Picture League of Greater New York, with Mrs. Laura Copewell as founder and president, has been organized and will aim to bring about conditions under which children may see beneficial films in beautiful surroundings. Those who wish to assist in the work should address Bennett and Crim, 30 Broad Street, New York.

The purposes of the League are set forth in the following statement:

First, to make possible in certain theaters, auditoriums, and motion picture theaters in Greater New York a programme specially adapted to children every Saturday from 9 A.M. to 1 P.M., and every weekday during public school vacation, from 9 A.M. to 1 P.M.

That the unaccompanied children be segregated from the adults and a matron retained by the proprietor and approved of by this League be in constant attendance.

Second, That the League's Committee of Inspection and selection of films confer with proprietors or managers of these theaters in the making up of the programme, having in mind the needs and the pleasure of the children relative to age and environment.

That these entertaining educational films shall illustrate history, geography, industry, commerce and science, plant and animal life, and thus reveal the virtues of patriotism, honesty, loyalty, humaneness, courage, and the purity of the home. Some music and recitations, and when necessary descriptive lectures.

Third, that the League will through the benefactor's fund arrange for the free entertainment of groups of children from various schools and institutions.

Fourth, It is the intent of this League to maintain its headquarters in a very accessible part of Greater New York, and where its members will be welcome and place for best possible results discussed. And to hold public meetings from time to time to create and foster moral and physical safeguards for our children of to-day that are citizens of to-morrow.

Fifth, that this League will publish and distribute to its members and the public certain reports of the League's work and other interesting data of this wonderful educational factor of the age.

Sixth, the League will ever exert itself in favor of any legislation that will tend to improve existing conditions of motion pictures and motion picture theaters.

Membership, \$2 per year; sustaining membership, \$5 per year; patron, \$10 per year; benefactor, \$100 or more; life membership, \$500 or more; memorial, which will constitute the building fund; donor, \$1,000 or more, will constitute the literary and film library fund.

STATE RIGHTS BUYERS

W. R. Schram, who has been operating as a state rights buyer in Michigan, will henceforth do business under the name of the Wolverine Feature Film Company, with offices at Room 206, Equity Building, Detroit, Mich. This company has purchased *The Fatal Grotto* from the Italia Film Company, and may handle the Italia output in the Wolverine State. Sam Benjamin, of Chicago, has purchased the rights for Tigris for Iowa. Alex Wall, of Birmingham, Ala., has purchased rights for the Great Aerial Disaster for Alabama and Mississippi. David Mundtuk, of the M. & F. Feature Film Company of Chicago, has contracted for the Italia output for northern Illinois. W. E. Gano, of Boston, is now booking *The Dread of Doom* and *The Fatal Grotto*, as is also the Emby Feature Film Company of New York City. Alternative Feature Film Company of Philadelphia, Golden Gate Film Exchange, Inc., Francine; Monarch Feature Film Company of Kansas City, Mo., and the Welland Feature Film Company of Pittsburgh.

LETTERS and QUESTIONS

ANSWERED BY THE FILM MAN.

M. R., Louisville, Ky.—Jack Standing still appears in Lubin photoplays. Before entering picture work he was on the stage, but we have no record of the profession in which he acted. The *Daughter of Heaven* has not been announced definitely for film production; merely as a probable selection by the Vitagraph-Lieber combination.

C. L., Cleveland, Ohio—Anna Little played the part of Neil in *Past Retribution*.

H. C., Oklahoma City, Okla.—Blanche Sweet is the correct name of the Biograph player you refer to. She has been advertised abroad under the name of Dorothy Wayne. Vivian Rich plays opposite Will Held in American films. Dick Stanton played Ashford in *For Love of the Flag*. We cannot answer your last question without knowing what company released back to the Farm. Your writing at this point is illegible.

L. S., Schenectady, N. Y.—The last we heard of Lenore Ulrich she was leading woman with the stock company at the Mohawk Theater, Schenectady. If she has become a motion picture actress her connection has not been announced.

A. N., Jersey City, N. J.—Alice Hollister, James Vincent, and Harry Millarde acted the principal characters in Kalem's *The Wheel of Death*.

T. H. J., Albany, N. Y.—There are four feminine roles in Edison's *Professor William Nutt*, played by Madeline Adair, Mrs. C. J. Williams, Maggie Weston, and Alice Washburn.

R. T., Newark, N. J.—Charles Kent played the veteran in *The Only Veteran in Town*. Other roles were of secondary importance.

PATENTS CO. SUSTAINED

Appellate Division Denies Injunction Asked by
N. Y. Film Rental Company

The Motion Picture Patents Company, the General Film Company, the American Motion Picture Company, and the ten licensed producing companies secured an important victory over William Fox and his Greater New York Film Rental Company last Thursday, when an order of the Appellate Division of the Supreme Court was signed, dismissing the action for alleged restraint of trade. This sustains the judgment of Justice McCall, of the lower court, and makes it unnecessary for the Motion Picture Patents Company to release films to the New York Film Rental Company. It is not likely that the case can be carried to the Court of Appeals, as the decision in the Appellate Division was unanimous. Actions were brought in the Supreme and Federal courts at the same time and that in the Federal Court is still pending.

Claiming that the defendants conspired to force it out of business, the Film Rental Company asked for an injunction restraining the Motion Picture Patents Company from cancelling the plaintiff's license, or in any other way discriminating against the plaintiff and declaring the license in full force, even though the Patents Company declared it to be revoked.

When the case came before Justice McCall he ruled against the Rental Company, stating that the facts disclosed did not indicate conspiracy. The Appellate Division took the same stand and declared the course of the Patents Company to be lawful. Costs of \$10 were assessed against the plaintiff.

SOUNDS OF ALL KINDS

The Kinematophone, a new instrument for producing sound effects for the motion picture, is a truly remarkable piece of mechanism. Arranged like the keyboard of a piano are a number of keys. Each key has a picture of something representing the sound effect desired; for instance, one key has a picture of a trotting horse, another a galloping horse, another an automobile, and so on through all the ordinary objects needed.

By a combination of keys almost every imaginable sound effect can be produced. When a fire engine approaches an automobile, by a combination of five keys the sounds produced by both are heard.

Simplicity is the keynote of the instrument, and any piano player can learn the location of the keys in a short time and take care of both instruments.

STATE RIGHTS DISTRIBUTORS

The American Kinsto Corporation has opened offices in the Long Acre Building for the distribution, on the State rights plan, of imported films in the United States and Canada.

Some of the brands to be marketed are: Columbus, Peerless, Ajax, Empress, and Hecla. The new company is understood to be the forerunner of another big combination. G. H. Bishop is general manager; J. Wild, formerly of Union Features, assistant manager, and E. O. Brooks, publicity manager.

CECIL SPOONER FILMS

The newly organised Blaney-Spooner Feature Film Company will shortly begin to erect a studio where they will reproduce many motion pictures. The building will be a reinforced concrete structure covering an area of 250 x 150, and is located between Clason's Point and Throggs Neck.

Cecil Spooner will appear in pictures of her many successful plays, such as The Dancer and the King, The Girl Raffies, The Little Terror, etc. Harry Clay Blaney and Kitty Wolfe Blaney will pose for their original roles in Across the Pacific, The Boy Behind the Gun, and The Boy Detective.

ANOTHER HACKETT FILM

In the powerful character of Jean Val Jean, the convict in The Bishop's Candlesticks, James K. Hackett will make his second flight into filmland, concluding a contract entered into with Ernest Shipman and his business associates in the Golden State Motion Picture Company of California, which was made last October.

The pronounced success of The Prisoner of Zenda has decided the directors of the Golden State Company to release this subject at once, which, duly protected by copyright as the Hackett acting version, will be made under the personal direction of Mr. Hackett.



"DAY OF JUDGMENT," UNION FEATURES.

COMPROMISE ORDERED

Justice Goff Tells Contestants That Universal War Must End

On the ground that the protracted fight for control of the Universal Company was an injustice to stockholders, Justice Goff, at the hearing in the Supreme Court last Friday, ordered that a compromise be effected between the Laemmle and Powers factions, and said that otherwise he would appoint a receiver for the company on the first application. The case was adjourned until Monday, when the compromise plan was submitted. Another adjournment was granted, and at the time this edition went to press no decision had been reached.

George Gordon Battle represented Carl Laemmle at the proceedings on Friday and John Delahunt acted for T. A. Powers and William H. Swanson. Attorney Delahunt was presenting his argument when Justice Goff interrupted: "As near as I can see this litigation injures the business of the Universal Film Manufacturing Company, in which both sides are stockholders, does it not?"

After it had been agreed that business was being handicapped, Justice Goff said: "You men go back and hold a meeting this afternoon. If you can't come to some sort of a compromise I will appoint a receiver for the Universal Film Manufacturing Company on the first application for one that reaches me. All cases adjourned till Monday."

The result of this order was a series of conferences between Attorneys Battle and Delahunt.

DAVID HORSLEY SAILS

David Horsley, who recently organised the Centaur Film Company, sailed for Europe last week, intending to spend about two months in an investigation of foreign motion picture conditions. It is announced that the Centaur Company will be replaced by the David Horsley Company, likewise controlled by Mr. Horsley, and that during his absence Earl J. Hudson will look after the interests of the new concern.

PRODUCER LEM B. PARKER, of the Pacific Coast branch of the Selig Company, was called to Chicago recently by the sudden death of his mother.

STUDIO GOSSIP

The new Essanay studio at Niles, Cal., was informally opened recently. G. M. Anderson and all the members of the Western Stock company received the invited guests, consisting of prominent business men of Niles and San Francisco. The speech by Mr. Anderson was enthusiastically received and gave the cue for the festivities to begin.

MARIE ELINNE, the Thanhouse Kid, is the latest player to enter "big time" vaudeville on the strength of a "picture reputation." She opens at Proctor's Fifth Avenue Theater, July 7, where she is to be headlined over a dozen stage celebrities on the bill for that week.

THE new stage of the Brooklyn Heights Majestic Studio has been completed. It is said to be one of the largest studios in Los Angeles, containing six stages. There is no foundation to the rumor that Lamar Johnstone, leading man with the Majestic, has left that company.

KING BAGGOT and LEAH BAIRD are being cordially welcomed in England by the trade papers devoted to motion pictures. Opening the Cinematograph Exhibitors' Mail under date of June 4 we find the familiar likeness of Mr. Baggot accompanying a full page interview, whereas The Cinema of a week later featured Miss Baird in the same fashion.

Last week Manager Tom Persons, of the Selig branch, of Chicago, sent a carload of animals to the Selig Animal Farm at Edendale, Cal. Among the animals listed were the baby elephant, Annie May (only four feet high), a pair of Royal Bengal tigers, a mountain lion, a sacred cow, a pair of bear cubs, and a number of smaller animals.

THE SCAPEROAT, a story by Lloyd Osborne, is being produced in two reels by the American Company. Judging from the interest

and enthusiasm displayed by the leading man, Warren Kerrigan, and his supporting cast, the picture promises an unusually successful run.

GAMBLING being very much in disfavor at present in New York, the interest in the coming Reliance-Lubin baseball game is confined to mere speculation, and since making the deciding hit during the last half of the ninth inning of the Pathé game, Irving Cummings is enjoying the novelty of being a real honest-to-goodness hero instead of a make-believe one in a drama.

WILLIAM FARNUM and his brother, Marshal Farnum, have been now engaged by the Selig Company for some special productions that will be made at the big Selig plant in Los Angeles, Cal. They will begin work here on July 8 in a pictorial version of Churchill's The Crisis.

MIRIAM NEBBUTT and Marc MacDermott write that they are having the time of their lives in England. A week spent on the beautiful Thames gave Marc ample time in which to recover from the trip over; but he swears that he will never forget it. He is now busy trying to organise a British company to build a subway from London to New York, so that he can return without repeating the same harrowing experiences.

FRANK McGLYNN, fresh from his success in the Chicago production of Officer 666, has joined the Edison Players, with whom he won wide popularity a year or so ago. Possessed of a virile personality, he has the faculty of "getting over" very forcibly on the screen.

CHARLES M. SEAY is patting himself on the back as one of our best diplomats. And why shouldn't he? It isn't every director who could persuade the governor of Georgia and the mayor of Atlanta to let go the helm of public affairs to pose in moving pictures. But Mr. Seay has the gift of persuasion which turned the trick, and both of these celebrities consented to appear in the Edison film, Scenes of Other Days.

RAY PHYSLOC, manager of Ramo productions, is planning some new trick pictures soon to be produced at the Ramo studios. The films will be in 500 feet lengths, and will involve educational and scientific subjects. John Arnold, who has been responsible for Ramo's excellent photography, has been experimenting with Mr. Physloc for several months, and they both claim that the result of their labors will be in the exhibiting of trick pictures never before attempted in cinematography.

DIMON Harry C. Matthews is now engrossed upon a child story in which Baby Early is featured as a doll which comes to life and which fills the place of a little dead granddaughter of an old doll maker. Eventually the live doll leads him away and the next morning his neighbors find that his spirit has departed. Lee Burke plays the old doll maker.

FRED MACE, of the Majestic, always wears a good sized smile but right now it is particularly brilliant. Fred invested fifty cents in a lottery ticket and he has just returned to Los Angeles from San Francisco where he went to collect twenty-five hundred good dollars. His companions are speculating just what it will be, that is, what make of automobile. The agents are already buzzing around and there are lots of free joy rides in store for Mace if he wants to take them.

RAY PHYSLOC keeps adding to the Ramo Stock Company. Arthur Finn, formerly with Lubin and Reliance companies, who is the latest addition, will be featured in some forthcoming comedies now under direction.

NEXT WEEK, JULY 9TH ISSUE, EXPOSITION WEEK

"The Moving Picture fills the same want in the lives of the masses that the five cent trolley car filled."

THOMAS A. EDISON

On the Motion Picture and its future. An exclusive interview in the Dramatic Mirror, the sixth of our famous series

THE EVOLUTION OF THE MOTION PICTURE.

CONVENTION CROWDS ARE COMING SOON

This is the last issue of THE MIRROR before the opening of the Third Annual Convention of the Exhibitors' League and the First Annual Exposition of the Motion Picture Art at the Grand Central Palace, July 7 to 12. The Convention and Exposition combined, in attendance figures and in point of importance promise to exceed any previous gatherings of those concerned in the advancement of motion pictures. Preparations on every hand have been marked by the enthusiasm that spells success. Manufacturers of everything in any way pertaining to the making and showing of films, exchange men and exhibitors have placed their shoulders to the wheel and labored to the end that the events at Grand Central Palace may reflect credit on the entire motion picture industry. Business differences have been set aside in favor of a purpose common to all.

THE MIRROR has aimed to do its share in providing the needed publicity and giving information of value to those who attend the Exposition and Convention. In accord with this policy, we have secured Booth 43, near the Lexington Avenue and main entrance of the Palace, that visitors may find a convenient BUREAU OF INFORMATION, if they wish to use it as such. The booth will be made attractive, courteous attendants will be in charge and everyone who calls will be cordially welcomed. During the Exposition THE MIRROR representatives hope to meet personally many of the exhibitors who read the publication from week to week. Much of mutual benefit may be gained by an interchange of views. Those who wish reports of the opening days of the Convention and Exposition will find that events have been thoroughly covered in an enlarged issue of THE MIRROR, to be distributed July 8. This number, in addition to the latest news, will contain special articles of particular moment.

ENTERTAINMENT PROGRAM Busy Days Are Planned for Those Attending Exhibitors' Convention

Entertainment sufficient to gladden the heart of every member attending the third annual convention of the Motion Picture Exhibitors' League of America in connection with the first International Exhibition of the Motion Picture Art, is formally outlined by William H. Hilkemeier, chairman entertainment and reception committee. Following is the programme:

Monday.—By courtesy of the Universal Film Company sight-seeing busses will run from the Grand Central Palace to the offices of the Universal Company, Mecca Building, where the directors of the Universal Company will be introduced. The busses will proceed to Fort Lee, N. J., where one of the Universal studios will be visited; thence to Palisades Park. Joe Brandt, assistant treasurer of the Universal Company, has arranged for a dancing and swimming contest.

Tuesday.—The Thomas A. Edison Company will take visitors on sight-seeing automobiles through New York city. The first section will start at 9 o'clock, the second at 11, and the third at 8.

Wednesday.—The Pathé Frères Company has secured the steamer *Adirondack* to take delegates to West Point. The boat will leave New York at 10 A.M. Tickets for this trip, as for other events, may be secured by applying to the chairman of the Entertainment Committee.

Thursday.—The Kalem Company will entertain at their Aerodrome studio, Cliffside Park, N. J.

Friday.—This will be Vitagraph day, and visitors will be welcome at the Vitagraph studios. S. M. Spedon, assisted by Victor Smith and "Pop" Rock, will welcome the guests. In the evening the New York exhibitors will give a short dinner at the Shelbourne Hotel and Casino at Brighton Beach. Frank A. Tichenor announces that the speakers will be Governor William A. Sulzer, Governor Cox, of Ohio; ex-Senator Foraker, Mayor Gaynor, District-Attorney Whitman and other notables.

The Mutual Film Corporation has added \$550,000 to the entertainment fund for automobile hire during the week. The Warner Feature Film Company has also provided the use of two large automobiles for the week.

The estimated cost to the General Film Company for its share in the New York convention is \$15,000. At the convention at Chicago last year \$2,000 was spent. The money this year has been disbursed in various ways—\$5,000 for space, \$1,000 for booth decorations, more than \$1,000 for novelties, \$100 for space in the official programme, \$1,000 for theater decorations, and \$2,000 toward the expense of tendering a banquet to visiting exhibitors.

GENERAL FILM PLANS

As the time for the opening of the exposition and convention draws near, the plans for the entertainment for the visitors are taking shape. The General Film Company

has made a substantial cash contribution toward the expense of staging the big banquet which will be the feature of the week. Certain of the manufacturers whose products are handled in General Film service are planning to entertain the exhibitors in various ways, as previously announced.

The General Film booth will be one of the garden spots of the exposition. The design calls for a reproduction of the view looking up the Hudson River from West Point, and the beauty of that landscape is being transferred to canvas by one of the best known scenic painters in the city. The foreground will show a regulation army tent and army "furniture," set in a verdant bower of natural greens, the whole giving an unusually cool and pleasant effect. The booth will form an artistic background for the prominent photoplayers who will be in attendance during the week.

Monday will be Biograph day, and in the evening exhibitors and the public will have an opportunity to meet the players who have been their favorites so long, but who until recently existed as unnamed persons ages. Tuesday is Kalem day and Kalem players will be much in evidence. Wednesday has been set aside for the Vitagraph Company; Thursday for Lubin and Pathé; Friday for Edison and Saturday for the Chicago manufacturers, Essanay, Kleine and Selig. Throughout the week the pick of the products of the licensed manufacturers will be exhibited in the General Film Theater. Attractive souvenirs will be distributed from day to day.

WITH THE FILM MEN

Nothing but exposition talk now. And don't forget the exposition will justify all the talk. Drop around at THE MIRROR booth, No. 43, and if we can't buy we will dig up some one who can.

Had notes from that unbeatable trio of Chicago publicity men, Twist, Meaney, and Doud, saying they expected to be on deck. Judging from last year's trip to Chicago, it is advisable to lay in an extra stock of refreshments. Ayes have it. So ordered.

The Universal has no theater at the exposition. Exposition enough at home the last few weeks.

Another theatrical man has fallen to the lure of motion pictures, Ben Atwell, one of the best known publicity men in the field, is in charge of Monopol.

"Me" Elclair's publicity man has returned from a vacation in his home town—name unpronounceable—in Ohio plus several pounds of flesh and a fine coat of tan.

Don't forget Wednesday night is Screen Club night at the exposition. All members are requested to be at the club rooms, where the band will give a concert and then march at the head of the assembled members to the Grand Central Palace. It might be well to call the attention of the club to the untiring efforts of Dr. Ivory in getting the band in shape, and suggest a vote of thanks and appreciation to him.

White Joe Farnham is "me hated rival," and, according to rumor too slow in covering ground, best wished for his success anyhow.

Ed Barry will be at the Hotel Preston during the convention. Open house, for it is expected Mrs. Barry will be introduced.

The Edison Talking Pictures may be considered uncanny, but there is a reason. They were invented by the Wizard of Orange and are being boosted by "Holtare," past president of the American Society of Magicians. Some combination.

Mark has been vindicated! There was no slander. The judge said so and Mark paid his lawyer \$250.

Waterson Rothaker, the little giant of the industrial film field, has been in town for some time.

Met the new president of Kinemacolor, A. P. Barnard, last week. Mr. Barnard is a whole souled, genial, gentleman from Louisville, Ky., where he has large theatrical and motion picture interests. He treats all callers alike, and the door to his private office is open, except when private business is being transacted. It is no longer necessary to get past a fleet of office boys and secretaries to get to headquarters.

Cobb and Cobb—Lang and Agnes—are putting on a new skit, called Doing the Country in Five Days. Postal from Buffalo reports them going strong.

Ben Schulberg is back at his desk, poorer in pocket, but richer by a charming wife. The honeymoon included Niagara Falls, of course.

J. J. Robbins, general manager of the Essanay Western Company, is on a short visit to the East, gathering information on all the latest improvements for the Western studio. This is Mr. Robbins's first visit to the East in three years.

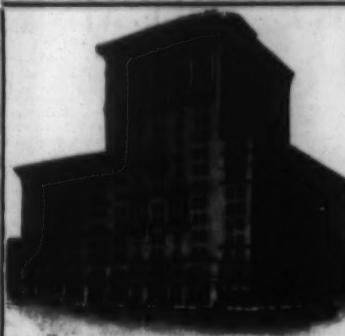
Charles B. Hanford, the eminent Shakespearean "road" star, has been engaged by the Gaumont Company to give the lecture in conjunction with The Undying Story of Captain Scott and Animal Life in the Antarctic for the special Southern tour which opened in Nashville, Tenn., on June 30. The film and lecture for this touring organization will exactly duplicate the film and lecture now playing to crowded houses at the Lyric Theater, New York.

F. J. B.

ANOTHER EDISON SERIES

The Edison Company announces another "Mary" series entitled Who Will Marry Mary? which is to run for six months. The first story, A Proposal from the Duke, to be released July 26, tells the story of Mary's adventures with an impudent duke. As she is now a millionairess, it is natural to suppose that she will be sought

WHERE TO STOP DURING CONVENTION WEEK



ROBERT STAFFORD, Proprietor

HOTEL IMPERIAL

Broadway, 31st to 32d St., New York City

Headquarters for Committees on Transportation and Arrangements (including Ladies' Reception Committee) for Moving Picture Exposition, July, 1913

Headquarters for Mr. M. A. Neff, President Motion Picture Exhibitors' League of America
Headquarters for Mr. G. H. Trinder, President Motion Picture Exhibitors' League of New York
State Convention is to be held in Hotel Imperial, Saturday, July 8th, 1913

A hotel of the highest class, but with no fads nor fancies; a comfortable home for rest and recreation in which to meet your friends. Convenient to Grand Central Palace, where Exposition is to be held, and all traffic lines. Special accommodations for ladies. Write for special rates to exhibitors, delegates and their friends.

COPELAND TOWNSEND, Manager

SPECIAL REDUCED RATES

AT

HOTEL MARTINIQUE

(THE HOUSE OF TAYLOR)

BROADWAY AND 32D STREET

To Delegates and their Friends, for the

MOTION PICTURE CONVENTION

Outside Rooms with private bath (occupied by one person) - - - \$2.50
Double Outside Rooms with private bath (occupied by two persons) 3.50
Large Double Outside Rooms with private bath (two beds) - - - 4.00

Restaurant Prices Very Moderate

CHAS. LEIGH, President

WALTER S. GILSON, Vice-President

WALTER CHANDLER, Jr., Manager.

HOTEL ST. FRANCIS

124-126 West 47th Street

RATES PER PERSON—Room without bath, \$1.50 per day; Room with bath, \$3.00 per day; Suites, \$3.00 per day.

D. E. WALTON, Manager

HOTEL SEYMOUR

44-50 WEST 45TH ST. 3 blocks from Grand Central Terminal

Near Subway, Fifth Avenue Shops and Theatres

SPECIAL SUMMER RATES

Room with bath, \$1.50 a day and up.

Parlor, bedroom and bath, two persons, \$3.00 a day and up.

HOTEL ST. MARGARET

129 West 47th St.

Single rooms, \$1.00

One room and bath, \$1.50 up.

Apartments \$2.50 up

Van Horn & Dean - - - - - Proprietary

HOTEL LYNWOOD

102 W. 44th Street, New York

Single Room, \$1 per day; Double, \$1.50; with Bath, \$2; Suite, \$2.50. Weekly rates from \$5 to \$12.50.
Elevator, Electric Lights and Telephone

HOTEL RICHMOND

3 minutes walk from Grand Central Palace

46th St. and 5th Ave.

ROOMS \$1.50 TO \$3.50 PER DAY

Telephone 6316 Bryant

W. H. GROSSUP, - - - Proprietor

HOTEL SOMERSET

150 West 47th Street

RATES \$1.50 PER DAY
AND UP

CLAUDE R. NOTT, Manager

HOTEL FELIX-PORTLAND

American and European Plan

132-134 West 39th Street

Three Minutes from Grand Central Palace

after by men of various stages and ages—the duke is the first. Mary Fuller, to whose personal charm the What Happened to Mary? series owed a great measure of its success, continues in the leading role, with many prominent Edison players in support.

Still another Edison series, called Kate Kirby's Cases, has been launched, with every prospect of success. Laura Sawyer, in the role of Kate Kirby, a girl detective, has an opportunity to do some very convincing work. It is admittedly difficult to get over detective story on a screen; but the Edison stories are original in construction and treatment. The Diamond Crown is the first of the new series, telling of a theft in high social circles which shows unexpected developments.

CALL ON US, SPACE 43, GRAND CENTRAL PALACE, JULY 7

FEATURE FILMS ON THE MARKET

KALEM'S "SHENANDOAH"

Film Version of Bronson Howard's Play is War Drama of Fine Quality

Historical accuracy, perfection of detail, excellent acting and photography always clear and sharp, mark the Kalem Company's three-reel production of *Shenandoah*, based on Bronson Howard's play, as one of the finest war dramas ever prepared for the screen. Unusual efforts were made to depict Civil War days in their true colors, and with this end in view most of the vital scenes of the drama were staged in Shenandoah Valley, uniforms worn by both the Union and Confederate soldiers were secured from an old supply made for service in war days, all the cannon shown in the battle scenes survived actual engagements, and so on down to the most insignificant detail accuracy in physical equipment has been made a prime requisite.

The result is a film that defies criticism on the very points that prove stumbling blocks to so many productions having an historical precedent.

Instead of attempting to create an appropriate atmosphere, the three Kalem Southern companies were moved into the country that staged the happenings it was proposed to duplicate, and with all the advantages of a natural environment, plus a storage room containing unquestionably authentic costumes. Director Kenean Busch started work under the most favorable conditions. He had the pick of the acting forces in three Kalem companies behind him and the motion picture rights to a war drama which holds an assured place in the annals of the American stage. The adaptation to the screen is another indication of what fine material the stage offers to the camera, if properly handled.

Before referring more particularly to the story, mention should be made of something new and remarkably effective in the photographing of war pictures. Several skirmishes supposed to transpire after sundown were actually photographed at night, and the screen alternates between darkness and flashes from exploding powder. Figures are outlined in the light for a fleeting instant and then are lost in the blackness of night, which is more realistic, and for occasional use, more effective than the customary tinting. Another capital bit of unusual photography shows Fort Sumter at sunrise, while in the foreground appears a long stretch of rippling water. And to the credit of the picture be it said that the interior sets are on a par with the exteriors. Never once do we look through a door or window and see a studio drop curtain on which wooded hills or fields of waving grain are painted. The open air studios used in the making of this picture are located in the heart of a picturesque country that needs no scenic artist.

Those who are familiar with *Shenandoah* as acted on the stage will find that the film adaptation adheres pretty closely to the original version, and others who have never seen the play will enjoy a dramatic story interesting on first acquaintance. In the opening reel we are introduced to the principal characters and shown their relationship. The excitement of warfare is in the air, and permeating the gaiety of a dance is dread of the approaching separation of sweethearts and husbands and wives. The drama begins in earnest with the appearance of Frank Haverhill, the ostracized son of General Haverhill. A little later Kerchival West fights a duel with Edward Thornton, who has insulted the general's wife. Young Haverhill enlists in the Union army under the name of Frank Bedloe, is taken prisoner, escapes, and so it goes, incidents in rapid succession in a drama replete with action from first to last.

The big scene, however, has been saved for the final reel, in which we are shown General Sheridan's ride, culminating in a battle that for impressive realism could not well be excelled. The aftermath, revealing the dead and wounded stretched on the field, is almost too vivid. In the few remaining scenes of the picture each of the tangled love affairs is satisfactorily straightened out and we have witnessed much more of a story than generally accompanied films whose central interest is war.

Guy Coombes made a Kerchival West of much dignity and force, and in the opposite role of the sweetheart Anna Nilsson again showed herself to be an able actress as well as a charming young woman. Alice Hollister, Hal Clements, Henry Hallam, Irene Boyle, Marian Cooper, James Vincent, and Marie Bradbury, who, by the way, made her first appearance as a motion picture actor, contributed much to the success of the picture. Robert G. Vignola as General Sheridan did not have much to do, but he acted with spirit and his make-up was excellent. Others in an able cast were Harry Millarde, J. B. Ross, Harry Reynolds, and Marguerite Courtot. The picture will be released July 4.

The Governor's Double (Pathéplay, June 18).—As this rather unusual story unfolds the improbability of it does not enter into the reckoning very strongly. Still the story is, when closely inspected, quite an improbable one, and, because of this, because there is an obvious effort on the author's part to force circumstances to create a situation, the picture will not affect the keen patron with any degree of sincerity. Yet there is a situation that, with the large majority, will make an impression. Two reels are occupied in telling the tale. Paul Panzer enacts the title-role and the governor with intelligent control and skill. One of the strongest scenes—and one that has been expertly handled from a technical point of view—is

in the church. The governor's double, masquerading under his title, is about to be married to his sweetheart. With the view of investigating the condition in the State prison, the governor has been imprisoned under a false name. After two weeks the judge is to release him. When about to sign the release, the judge dies at his desk. Prior to his imprisonment, the governor had paroled a man. This man proves to be his double, and when he arrives at the castle to thank his benefactor, he is mistaken for the missing man. The governor's effort to make known his identity and secure release meets with failure. Through the hand of Fate he finds himself imprisoned with a sentence of five years hanging over his head and no means of escape. Hearing of the wedding, the governor makes a last desperate attempt, and succeeds in reaching the church just in time to stop the wedding and disown his double.

—G. Quicksand (American, June 20).—This

Isham's novel, produced under the direction of Oscar U. Apfel. *Half a Chance* is melodrama which does not move at any time far from the border of conventionality. There are points in the drama which could have been done far more effectively. Stripped of its unessentialities, it is the story of a cockney detective private eye who is unjustly accused of murder, found guilty and sent upon a prison ship. The vessel is wrecked, the man floats ashore, where he studies law from books washed up by the sea. Back among his fellow men, the cockney becomes a noted lawyer. In the shipwreck the man had carried a little girl, to a lifeboat before he had sought refuge on the raft. The man—on becoming the foremost criminal lawyer—wins the love of the girl, now grown up. The real murderer, Lord Bonadale, also tries to win her hand, and, in revenge, reveals the lawyer's secret past to the police. Then a confession from a man who had

for a moment and "The Fox" gets the jewels. A moment later the lover is arrested, accused of stealing the jewels. "The Fox" then comes to Benton, passing as a count and producing a fake letter of introduction. The sleep-walker returns the brooch and "The Fox" steals it. Then the cracksmen demands the daughter's hand of Benton, saying, "I know of your dealing with Abraham. Help me or I expose you." The daughter consents in order to save her father, but the crook has a change of heart and decides to refuse the sacrifice. The sleep-walker locates the brooch in his saffron, according to the sub-title, by a marvelous instinct. The daughter allows the cracksmen to go, and we next see him telephoning to the detective office where the lover is released. There are a lot of complications, but a far-fetched conclusion that "The Fox" would be at the window at the moment of the development. The sleep-walker takes the brooch from behind the secret panel, although in reality she had no apparent means of knowing where it was hidden. It is absurd, too, to think that she could later locate it in the crook's grip. Just how the cracksmen had Benton in his power isn't shown. As far as the picture goes, there was nothing illegal in Benton's dealing with the jeweler. The police release the lover immediately upon receiving the telephone message. Moreover, the lover was apparently not in jail, but detained in a detective office. Yet facts must have passed. Judging from the action, from the time of arrest. All these improbabilities injure a picture. Every detail is essential and should be carefully watched.

The Tragedy of Big Eagle Mine (Kalem, June 7).—Rather a gripping dramatic story, acted by the capable Kalem players. The actress playing the Indian squaw gives a particularly sincere and intelligent. The picture derives its interest principally from the human heart note through it and not from any spectacular quality or thrilling incident. During the first reel the development of the plot is clear and there is evidence of careful attention to every detail of directing and staging. It seems a mistake, however, that a change should have been made in the father after reaching old age. Either Carlyle Blackwell should have been allowed to continue in the role first taken or another player should have acted it from the start. The story revolves about a young trapper in the wilds of the West, who, after marrying an Indian girl, deserts her and goes to join his mother in the East. After the halfbreed son is grown the father returns to the West with him, where the mother is still waiting. The father refuses to notice or recognize her, and an Indian brave kills him for it. There is nothing to indicate who the Indian brave was, and a better suit should have been given to the father and the boy's names. There is considerable confusion in the spectator's mind during the last few scenes. The photography is good, and the picture is sure to meet with success.

The Struggle (Kalem, June 25).—According to the argument of this play, it is poor policy for the owner of industrial property to content himself with taking the profits that may accrue without taking a personal hand in the management of the property. Probably the author, Mr. Melford, had no intention of making a universal application of the moral found here; he has been content to show that in this case at least, it was an evil practise. The scenes are laid in a rolling mill, a real rolling mill, with the result of remarkable realism so far as the atmosphere is concerned. The superintendent of the mill is an overbearing, incapable man, unable to handle men. As a result of his brutality on one occasion, a youth is crippled. This incites the men to action, and there is a general strike. Two roads are used to relate the story of the almost tragic consequences and how the owners of the mill was finally made to appreciate his position. From the dramatic standpoint, the first reel is far superior to the last, and in that it gives promise of some really big sociological problem to be handled; the last reel is rather disappointing, in spite of spectacular qualities. However, the misunderstanding between the employer and employee and the fire following are far fetched. The girl is the one who is directly responsible for the presence of the men at the mill, and her presence at the window and a word from her would, according to consistent reason, have smoothed matters. Obviously, though, the manufacturer insisted on having this struggle between the owner and strike leader, and the fire which follows it, whether the natural development of the action or not. Naturally, then, the development is weak. Marin Sais, ending the girl, William H. West, saving the mill owner, and Carlyle Blackwell is seen as the strike leader. Paul G. Hart gives the strongest characterization as the ill-tempered foreman. Without overacting he strives successfully to gain the spectator's hatred. One scene that is exceptionally well managed is where the boy is hurt in the first reel. Where the girl tells the employer of the character of his foreman, and denounces him. Miss Sais contributes much, but one is inclined to wonder why some assistance is not forthcoming to the wounded man instead of so much talking.

OUT OF TOWN NEWS

Oklahoma

The Oklahoma branch of the League of Motion Picture Exhibitors of Oklahoma met in Oklahoma City June 16, 17, and elected the following delegates to the national convention in New York city in July: L. W. Broome, Muskogee; Carl Gross, Tulsa; T. H. Boland, Oklahoma City; Amelia Hunter, Ardmore, and W. L. Bumpas, Duncan. The next meeting of the Oklahoma State League will be held in Tulsa, Okla., Oct. 29, 30.

Canada

Saskatoon is the home of motion pictures. A census shows the following:

Empress: Capacity, 550; Angel and Emmett proprietors: Independent service films used.

Dreamland: Capacity, 550; R. H. Bertrand, proprietor: Independent service films used.

Strand: W. H. Clare, proprietor; capacity, 550; Mutual service films used. This house is being converted into a vaudeville.

Daylight: Capacity, 550; Frank Milay, proprietor: Trust films used.

Rex: Run by Daylight people; capacity, 550. Victoria and Bijou: Capacity, 500 and 300, respectively; J. A. Bobillard, proprietor: Independent films used.

REVIEWS OF LICENSED FILMS



Silence for Silence (Lubin, June 18).—On the same reel with *Bob Builds a Boat*, this fares, touching on the Sunday observance question, will win a warm reception, because the subject matter is not entirely new. John Hartley as Deacon Bentley does some amazing farcical work, and Mae Hoyal as the widow, with a son, is pleasing. Ray McKee is seen as the son, and Frances Naylor plays the deacon's daughter. Because the widow's son works on Sunday the deacon upbraids him and a quarrel ensues, separating the two young people. The boy, with his camera, follows the deacon on his rounds one Sunday, and with the pictures he takes, he forces a harkening of "silence for silence."

Governor Johnson, of California (Kalem, June 18).—The public's attention has been centered upon the California Executive of California of late because of the widely discussed Anti-Alien Land Bill. As a filler in the same reel with *The Wheel of Death*, we have an excellent opportunity to secure an intimate view of the governor.

The Lure of the Sacred Pearl (Metz, June 18).—This piece, about two-thirds of a reel in length, is interesting and noteworthy principally for the atmosphere and historic scenes of Java. An American finds a pearl in what is believed to be a sacred oyster. The story deals with a fanatic's effort to obtain this pearl, and the final victory of the American in forcing the perfect pearl to pay dearly for it. Photography is not perfect, but it permits the spectator to derive a good impression of what the country and customs of the people are like.

Diving for Pearl-Oysters at Thursday Island (Metz, June 18).—Several views showing the method employed in securing the gem-bearing oyster from the cultivated beds of Thursday Island, just north of Cape York.

The Wheel of Death (Kalem, June 18).—Occupying a trifle more than half a reel, *The Wheel of Death* is a sensational melodrama where the hero, the mate on a river steamboat, is tied to the paddle wheel of his boat by the villain. It is one of the old-time melodramatic stories in the picture the ring and ducking look perfectly real, and mainly for that reason the picture will appeal to many people. As a well thought out and constructed drama, however, the picture is not much of a success. Through a foolish flirtation with a stranger, the wife incurs the anger of the husband. Sorry for his part in the family quarrel, the stranger promises to bring the husband back. He follows the mate to the boat, and rushes on it in time to inform the captain that the husband is tied to the paddle wheel. How he knew it the spectator is apt to wonder. James Vincent plays the husband with force. Alice Hollister is seen as the wife, and Harry Millard plays the stranger, settings are efficient.

Her Royal Highness (Edison, June 18).—According to the customary lot of all little rich girls we have had presented to us upon the stage and screen, the heroine of this tale finds herself loaded down with attentions and playthings, without much real happiness in life. Walter Edwin as the director of the piece has undertaken successfully to supply the place with luxuriant settings, and Leontine Plummer in the role of the little princess, Edna Hause, Andrew J. Clark, Richard Tucker, Mrs. C. J. Williams, May Abbey, and Robert Brewer have contributed their share to make the atmosphere smack of royalty, and because of the favorable acting and the expert directing the picture affords a pleasant fifteen minutes' amusement. What there is to the story has been woven into an acceptable plot by Anne Story Allen, but it is not one to arouse much attention. We know, in a sense, just what it is all going to be about before the close of the first scene, and the prospect is not encouraging. The little girl princess runs away and plays with the peasant children at making mud pies, and the children return to the palace with her. The final sentence that the two children shall join his daughter every day and make mud pies with her. Counts, baronesses, and other royal personages are shocked.

The Switch Tower (Biograph, June 18).—Henry Walther and Claire McDowell enact the lead roles in this Biograph melodrama, with all the humanness and effectiveness the Biograph players are noted for, and they receive able assistance from other members of the company. Particularly amusing is the youngster, his father's only son, who, determined to be like his dad, spent many hours around the switch tower. While the action or action is not violent (as in so many melodramas) the theme is purely melodramatic; the situation is everything. At the crucial moment the son is able to save his father's reputation as a switchman, when the struggle between love and duty takes place, and later the boy comes to the assistance of his parents in the power of desperate counterfeitors. There is a fair amount of suspense at this point. Counterfeitors and tramps chasing women do not add materially to the plausibility of the piece; counterfeitors and the like are a bit anachronistic for picture plots. Photography is good, and the settings, those in the switch tower especially, are perfect.

The Silver Cigarette Case (Vitagraph, June 18).—This is being one of the most capable character actors in the Vitagraph Stock company. Van Dyke Brooks is one of the most artistic and painstaking directors, as evidenced in this and other pictures. W. A. Trevayne is the author of the story, which tells of a jealous woman's attempt to take the life of her rival and of her subsequent apprehension through a cigarette case. Leo Delaney plays the doctor, Norma Talmadge the rival, and Rosalie Thobey the woman. Assisting are Harry Northrup as the unfaithful fiance, Robert Gaillard and Van Dyke Brooks as the father. With the idea of retrieving his shrunken fortunes, Leslie Torrence becomes engaged to Graham Patterson's daughter, Rita, the daughter, is loved by Dr. Hawley, who is grieved when told the news. Torrence has been carrying on an affair with an opera singer, having promised to marry her, and when she hears the story of the other woman there is a furious quarrel. Discarded and derelict, the opera singer contrives to get an invitation to her rival's masque ball, and while waiting for an opportunity to stab her rival meets and offers Dr. Hawley a cigarette. When the doctor is later called to attend the opera singer, he recognises the case, and counsels the woman to confess before her victim. The result is that Torrence is cast aside, and Rita gives her hand to the doctor. There is skillful detail work throughout; the acting is above criticism. The strongest scene, perhaps, is where the doctor forces the opera singer to con-

firm. The picture is an excellent offering. G.

The Attorney for the Defense (Kalem, June 18).—The heart interest in this picture is strong, largely by reason of the sympathetic acting of Alice Joyce and Tom Moore. The story is excellent in that it makes the desire to act, wins the attention, and is consistent with life as represented through photoplay conventions. When a young lawyer leaves for New York to start his career, he breaks a wishbone with his sweetheart, and they agree that if the love of either dies, the change of heart shall be signified by the return of the piece of wishbone. Apparently the stenographer in the office where Norman is employed falls in love with him at first sight, and, womanlike, she plans to win his affection. After a time, however, she gets the better of her, and, having learned of the fact between the sweethearts, she arranges a nice little scheme that for a while appears successful. Meanwhile Ruth has been studying law, which she may be of assistance to her future husband. She is admitted to the bar, and soon we find the extraneous lawyers pitted against each other as the opposing lawyers in a big court case. Of course, the court, and the treachery of the stenographer is disclosed to prepare for a satisfactory conclusion. Ethel Phillips, as the stenographer, succeeds in suggesting a charming young woman without a conscience.

The Draw of Blood (Vitagraph, June 18).—In this instance Mrs. Breck has devised a capital drama which stands well above most film stories, in which guilty conscience is the theme. The arrangement of the scenes is logical and calculated to interest the spectator's interest as the story progresses. And for the principal parts we have two admirable actors in the persons of Julia Swayne Gordon and George Cooper. While the theme is not new, its development is novel. Slick, a pickpocket, is in love with Carmina, who marries a detective. The scorned suitor stalks the detective when his best side. Slick proves an alibi; but Carmina, convinced of his guilt, disfigures herself and finds work in the house where the pickpocket lives. From this time on Slick is perpetually haunted by what appears to be blood stains on his clothing, on the linen, in his pocket everywhere he turns, for Carmina makes judicious use of red ink to frighten the man into a confession. The scenes that prepare for the breaking down of the distracted Slick are the successful result of a good story, ably directed by Frederick Thomas. While the acting honors go to Miss Gordon and Mr. Cooper, they received efficient support from Robert Gaillard, Harry T. Morey, et al.

The Sacrifice (Pathéplay, June 18).—The Pathéplay Company appears to have a fondness for artistes and stories of studio life, which is perfectly legitimate when the stories ring true. We think it might be difficult to find a precedent for the behavior of the characters in this production. A prominent character brings his bride, a New England girl, to his studio, where she remains over night. The next morning she becomes unreasonably jealous of a beautiful woman her husband is painting and returns to mother, leaving the conventional note of explanation. Fifteen months elapse, and the husband, who appears to have consumption, goes to a sanitarium while the wife is shown at her New England home fondling a child, aged at least three or four years. We were led to suppose that the couple had been married only fifteen months. Another ten months pass by and the wife learns that her husband is dying. The one hope held out by the doctors is the transfusion of healthy blood into his veins. The wife offers herself for the operation and dies in consequence, whereas at the close of the picture the husband appears to be recovering. The child, aged three or four years, is in his arms. Photography and acting are better than the story in this film.

The Hula King (Lubin, June 24).—A much-hemmed husband becomes transformed after a few drinks into a man of courage, whereupon he embarks as a cookee on a long voyage. He finds this nearly as bad as his old condition, however, and when the ship touches at the coast of Africa, he deserts. He is taken prisoner by a band of Hulas, but awes them by notwithstanding the shot from a pistol loaded with blank cartridges, and is acclaimed their king. His bliss is perfect until his wife arrives as a missionary and recognises him. By pure force of tongue and arm she disposes him and becomes queen, and we may surmise that he serves her with the natives ever after, for as the picture closes. This sort of thing is endless. It may continue forever, inventing complications to fill any length of film. However, being fictional, it is not to be criticized too harshly. It is full of animation, and has several good situations. The king is spiritedly done by Robert Burns, and Mac Nately as the wife is quite as sincere.

At the Telephone (Lubin, June 24).—This is the slightest possible episode, being merely the case of a man who stands at a telephone pay-station monopolizing the instrument until an irate gentilman waiting snatches it out of his hand, only to find that there is the man's wife at the other end, reading him a typical Mrs. Gaudy curtain-lecture. Then, with due sympathy, the gentleman restores the phone to the other's hands and sends him to hear the rest of it. It is all well done, but seems rather trivial for the attention it attracts. But Fisher is entirely sincere in the character of the brow-beaten husband. Jane Murray is entirely emphatic as the shrive at the other end, while Clarence Murry as the choleric gentleman has his temper with perfect good grace.

No Sweetie (Vitagraph, June 24).—Hushie Mack as himself in the role of an office clerk, who doesn't set time enough for lunch, discovers an ad in the paper inserted by Miss Miles concerning a method she has to reduce fat people. The wife of Hushie's fellow-clerk, being stout, discovers the same thing. They decide to try it out without consulting the fact to their life-partner. Of course, they did it out, and following Hushie and the other man's wife both getting at the same time to go to the same place in competition, and leads to a hair-pulling match, that is humorously straightened out by the physical culture lad's explanation. The "no sweetie" is merely an incidental preoccupation that Hushie and his fellow patient are given. The situation is much like that in *Hughie's Farce*. What else? You? The gymnasium scenes are arousing much mirth. Hushie is excellent; and the same thing may be said of all, particularly of Flora Finch as Hushie's wife, Charles Eldridge as the fellow-bockhoener, and Kate Price as his wife.

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"THE WRONG HAND BAG"—600 feet

Friday, July 4

"HIS NIECE FROM IRELAND"—1000 feet

Saturday, July 5

Tempted by a misdirected letter, which was a case of mistaken identity, Elton Kerry comes from Ireland to America and poses as Patrick Grady's niece, whose mother had died and left her sum by Grady. The girl was beautiful and a suitor soon appeared, and much to Grady's surprise he found himself intensely jealous. He had fallen in love with his supposed niece. The girl, worried by her false position, left the house and Grady thought she had eloped. Later he found her and she confessed that she was no relation, and Grady was free to love her as he loved him.

"THE MYSTERIOUS HAND"—1000 feet

Monday, July 7

"THE PROFITS OF THE BUSINESS"—1000 ft.

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GOSSIP OF THE STUDIOS

WALLACE BERRY has been engaged as leading comedian with the Essanay company at the Chicago studio.

LILLIAN WALKER is taking advantage of the summer season to indulge in her favorite sport, swimming. She can be seen almost any evening at Brighton Beach, enjoying this pastime. The other day she sneaked away from the studios at noontime to have an extra swim. She was called for a scene in one of the Vitagraph plays and found missing. A messenger was sent to Brighton and when he returned with her, said that he had to drag her out of the water as she insisted upon having another dive and an extra spurt in the display of her new overhand propelling stroke, which she claims is entirely her own.

FAR up in the Adirondack Mountains, at Saranac Lake, Ralph Ince, the Vitagraph director and impersonator of Lincoln, is now located, among the pine woods accompanied by several members of the Vitagraph stock company, producing a drama with rustic and sylvan surroundings. Anita Stewart will play a prominent part in this drama.

MARY CHARLESON has not left the Vitagraph Company as reported. She is now a member of the stock company of the East-ern studios at Brooklyn, N. Y.

A new member of the Vitagraph Company, who has already attracted considerable attention, is Louise Beaudet, for many years prominent on the professional stage and now proving a competent and unusual artist in moving pictures.

This new addition to the studios of the Vitagraph Company is now nearly completed and will probably be finished by the first of September. Not only new studio rooms but also new costume rooms, new developing rooms and more office space will be provided. It will fill a need that has for a long time been felt, for, with the amount of work that is now being done by the company, the present quarters have been found entirely inadequate.

COL. JOE SMILEY, director of the Lubin military stock company, celebrated a birth-day anniversary recently. A goodly crowd assembled to offer congratulations and presents, among which were a handsome walnut desk and bookcase and a diamond scarf pin. Ira M. Lowry, general manager of the Lubin plant, made the birthday speech which was ably responded to by the giant director.

THEIR gown film productions just as accurately as they ever did stage productions, nowadays. It is interesting to note in this connection that Maude Fealy, starring in Thanhouser's King Rene's Daughter, wore the very same lavender gown that Ellen Terry did in her celebrated stage presentation of this piece.

MANAGERS handling the Kleine-Cines Quo Vadis are the recipients of many strange questions concerning little touches in the different scenes of the great picture. One curious incident that has provoked any number of questions comes from people who have seen the picture but have never read the famous novel by Sienkiewics. Nero is seen through the entire eight reels of the picture looking through what appears to be a monocle. In reality Nero always used a large green amethyst of extraordinary clearness. The astonishing amount of comment caused by this apparently insignificant "touch" is excellent evidence of how closely the public is watching detail in pictures.

DIRECTOR DAVIS has received so much favorable comment from exchange men and the National Board of Censors on his last Ramo two-reeler, Man and Woman, that he has started another one in the hope of making an even better production.

QUICKSANDS is the title of a coming American two-reel, in which Jack Kerrigan will have a unique part. A carload of carefully collected quicksand was dumped at Shore Acres, a village adjoining Santa

Bauma, and there the scenes were made in which Kerrigan goes down in the sand. The schooner Santa Cruz was hired and a village of tropical thatched houses was made.

HAVING finished the three-reel production of Sleeping Beauty, Director Harry C. Matthews, of the Powers Photo Plays, Inc., is engaged upon another of the popular "kid" plays, with the original Powers kids, Early and Matty, in the cast.

FRANK D. OAMSTROM, head scenic artist of the Universal, and his assistants recently scored a big success in depicting the body of a drowned man floating in the main sewer of a big city. A hole was dug in the ground and covered over with a darkened arch, the top of which was painted to represent the bricks of a sewer. A manhole in the arch allowed sunlight to be reflected inside from a mirror. The ground hole was filled with water, the actor simulated a floating body, and the sunlight was thrown on his face, making a highly realistic picture.

JOSEPH SINGLTON, author, lecturer, traveler, actor and all-around good fellow, is at present doing character leads for Director Otis Turner in pictures of the Rex brand. Mr. Singleton's first appearance in moving pictures was in the role of the American engineer, in the Tarantula, with Jeannie MacPherson. Mr. Singleton before joining the ranks of the moving-picture stars was well known on the stage in England, Australia and America.

CLARA WILLIAMS, native daughter of California and former leading woman for the Lubin Company, is now a fixture of the Universal Company in pictures depicting Western life. Miss Williams, in addition to being a clever rider, is also an enthusiastic motorist, swimmer and tennis player. Miss Williams has a promising future if her past work can be taken as a criterion.

ROSEMARY THURSTON'S next appearance will be in A Hospital Romance, to be released July 21. Her following effort will be as an Italian girl in Maria Roma, with Irving Cummings playing the opposite role.

KATHLYN WILLIAMS has purchased, from the Selig wild animal farm, a full-blooded leopard cub, which she will attempt to make a house pet of. The cub is two months old now and Miss Williams has taken the fussy little cat to her California bungalow, where it will be accorded the same treatment as would fall to the lot of a pedigreed Persian kitten or a lap dog. The other members of the company are watching "the fearless one's" experiment with a great deal of interest and many forebodings.

THE "Alkali" Ike dolls have become so popular that several newspapers in the East are running contests, giving these novelties as prizes. The General Film Company branches have ordered the dolls to supply the different photoplay theaters in their territory. One photoplay theater in Pennsylvania had ordered 200 dolls to give away as souvenirs.

SIGNOR E. GUASCONI, one of the best known of the Cines directors, was the victim of an odd accident recently, according to advice from Rome. Guasconi was the Director of Quo Vadis? and while making a scene for a multiple-reel subject of Oriental setting, had much difficulty in making a huge python remain within the lines of the camera. While stooping over the body of the giant snake, a setting close by collapsed and fell with a crash, startling the snake so that Guasconi received a severe glancing blow which broke his right arm and stunned him. Guasconi was taken to a neighboring hospital, where his condition was reported serious. This is the first accident of any consequence that has befallen a member of the Cines Company.

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MUTUAL FILMS

Dick's Turning (Reliance, July 2).—Against her father's wishes, Dick marries the daughter, and then is unable to support her. She goes back to the father temporarily, while the young husband goes out on the street. While he is chasing a cat through the back yards of a rich apartment district he is accidentally shot by a boy. In remorse for the thing their child has done, the parents take Dick into their home, and after his recovery furnish him with the job of driving their auto. The young couple start life anew. There is little dramatic plot to the picture; it is always quiet with a sentimental spirit uppermost. Forrest Halsey is the author. Because the piece has been staged with taste and the acting is of a high order, the picture will be entertaining to many.

Red Medicine (Kay-Bee, July 18).—One of the warm-blooded Western dramas, compatible in its development and elimination (something that is neither unusual for a Western film play), with enough real action to keep the interest of the spectator alive to the finish. It is the story of a bad man, who, through love, is made to reform; or, at least, he makes the effort to reform. His failure provokes his death, and brings sorrow to the heart of the girl. One is made to feel the pathos of the circumstances, but one could not wish it otherwise. The Kay-Bee Company has produced some notable Western pictures of two and three reel length, and in this picture has demonstrated that one-reel subjects are equally in its line. The backgrounds are thoroughly Western, as are the various characters portrayed.

Safe in Jail (Keystone, July 10).—A burlesque full of nonsense of a fair order, that will amuse those who take an interest in this class of film. There is not the usual amount of plot in this picture, found in others by the same company, however.

The Tell-tale Light (Keystone, July 10).—On the same reel with Safe in Jail. According to the new law, no one is allowed to flirt in the village. The Pure League find themselves in a compromising position when they attempt to enforce the law, for though old and

sedate they, too, enjoy the gentle art of lovemaking. Two young people, who have suffered from the effect of the law's enforcement, lay a successful plan to be revenged against the people who have made such a law. They visit the park with a searchlight, and throw it in the various corners.

San Francisco, the Dauntless City (American, July 7).—Here the spectator is given an intimate view of the city of San Francisco as it has been reconstructed since the earthquake six years ago. Subtitles have been supplied with an intelligent eye, and except that the film is tinted too much: the photography is good.

The Song of the Somp (American, July 12).—Rather slight in substance but amusing to a considerable degree. Jack Richardson and Warren Kerrigan enact the lead male roles. In the West among the rough cowboys, Warren, a gentleman of society, appears out of place. His dances impress that he lacks the strength and manhood which she desires in the man she marries, and turns her attentions to a young man who does spectacular deeds. Complaints are made to the sheriff by the ill-used ladies, and they undertake to cure the girl of her ideas, by inviting the cowboy to dinner. Out of his atmosphere the Western hero appears in altogether a different light, and the girl realizes what a mistake she has made. It is on the same reel with A Garden Party in California.

Peeping Pete (Keystone, June 22).—Two lovers are interrupted by Pete, who peeks through a knot-hole in the fence. There is a chase with revolvers, in which the bystanders are bowled over. Dull farce.

The Bandit (Keystone, June 23).—A fat man chases a girl who ogles his sweetheart. The faint-hearted girl makes up as a bandit and gives the lover a scare. A tame half-reel farce.

Garden Party in California (American, July 12).—Several hundred feet of film has been devoted to showing the American players taking tea at the beautiful estate of Stuart Edward White, the well-known author, who recently has been writing photoplays for the American Company. Though photography is good, it has been impaired somewhat by a too hard tinting.

LICENSED FILMS

Her Sweetest Memory (Vitagraph, June 26).—This might be called a little story of real life viewed through rose-colored glasses. It is all very pretty and sweet and pathetically appealing as played by Charlotte De Polies in the role of Mary Francis, a pretty waitress, and Eddie Williams in the character of a wealthy young man with a generous nature. There is to be a visitors' ball, for which Mary has a ticket. This, she accidentally hands to Phillip, a patron of the quiet lunch restaurant, in which she is employed. Phillip decides to brighten her life by one really good time, and asks to be her escort to the ball. Mary's fellow waiters assist in preparing her costume, Phillip sends a big bunch of roses, calls in a taxi, and behaves like the gallant gentleman that he is. Mary is the belle of the ball, and we are led to suppose that her memory of that one glorious evening will always remain fresh. A pleasant episode very well handled. D.

The Other Woman (Lubin, June 26).—Once more we have the extravagant wife whose passion for clothes is bringing her husband to ruin. And again she is brought to her senses in time to avert disaster, but this time a new arrangement of situations has been used: not very probable situations, to be sure, but at least novel. The husband's mother visits Laurence Richards and his wife, and discovering the way things are going decides upon radical measures for a remedy. She tells Isabel that her husband is short of funds because he is spending his money on a woman. Isabel becomes jealous, and still more so when she sees Laurence with a girl she does not know. It happens to be his niece, but this fact is not disclosed. Finally the scheming mother-in-law tells Isabel to come to her home and meet "the woman" face to face. The curtains are parted, and the extravagant wife stares at her own image in a full-length mirror. It is enough to repel and determine to become less particular about her gowns and hats. The chief parts in the picture are made effective by Isabel Lamon and Jack Standing. D.

When Men Forget (Selig, June 26).—The tragedy found in the climax of this film does not ring true, neither is the principal character drawn consistently. Tom Hunter, a young artist, who has yet to make his mark, meets a winsome girl whose home is on a poor farm and soon marries her. Everything indicates that he is a perfectly normal young man, until he becomes a success, and in an incredibly short time is untrue to his wife. None the less he sends her money, and it is something of a surprise to learn that she has died of starvation and neglect. The husband receives the news while entertaining at a boisterous dinner party, and the scene causes blindness. All this is too abnormal to be used in a photoplay that aims to be impressive. Bessie Eerton is particularly sympathetic and appealing in the role of the neglected wife, whereas Thomas Santachi makes the most of the part of the artist. The actors and Director Colia Campbell did all that was possible with an unreasonable story. D.

The Divided House (Rosenay, June 26).—Greater subtlety in the handling of this theme might have brought more amusing results. The idea has comic possibilities, but in this instance the action was made a bit too ridiculous. An aged farmer and his wife leave the homestead to be shared by their two married sons. They have boys of the same age. Trouble starts when old Farmer Swift, who is living with a widowed daughter, sends his sons a cow. The boys fight over the possession of the animal, the wives argue, and the brothers almost come to blows. After this the homestead is divided into halves, a whitewash line marking the section to be occupied by each family. The kitchen stove, the pump, even the piano is bisected by this line, and, of course, there are ridiculous complications. One or two laughs are provided before Farmer Swift effects a reconciliation between the brothers. D.

The Lion's Bride (Vitagraph, June 22).—For a single reel where animals are an important feature, this is one of the most thrilling and dramatic yet produced. Julia Swaine Gordon must be credited with a vast amount of nerve aside from her skill as an actress, for the way she enters and plays with this lion is enough to cause any one considerable anxiety. Miss Gordon is not a lion tamer. The title of the piece suggests the plot. Frederick Thomson, as the director, has managed the business in a way that lends perfect realism to the scenes. In so many pictures of this kind, when the lion is required to move or growl, the probe from behind by some keeper is too obvious. What the lion does in this picture seems entirely spontaneous, and this is the big virtue responsible, in a large measure, for the thrill it gives. Doris Schroeder is the author. Jealousy of its trainer's dance, the net lion kills the girl when she enters the cage for the last time to bid farewell. Terri Johnson plays the father of the girl. Harry T. Morey has made a careful study of the dance, presumably a man of noble birth. Mrs. Kimball enacts the part of the mother. G.

Rustic Hearts (Lubin, June 25).—Perhaps not all of those people who enjoy the timeworn sentimental rural drama with the timeworn triangle of a wronged girl, a villain, and hero, are extinct. If there are such people they may enjoy this picture of Rustic Hearts. The theme is about as rust (icy) as any I ever saw, and the promotion fails to justify itself in any particular. Though rustic, a rustic does not necessarily have to be rustic. This picture inclines that way. Near the finish, when the villain must be got rid of because he promises more trouble for the girl he has wronged, he is simply placed upon a horse, the horse runs away, and he is killed. There is nothing to show why he got on the horse, except that the author wished to give him some sort of an exit and adopted that means as the most convenient. Joseph Holland plays the villain in the accented style of the defunct melodrama. Carl Von Schiller is the hero, and while he has a good presence, he seems a bit immature as an actor. Dolores Larkins plays the heroine rather pleasingly. G.

A Detective's Trap (Kalem, June 25).—In that the picture has rather a fresh situation as an detective drama, it ought to meet with considerable success. Not that it is poorly acted; on the contrary, Mrs. Courtier Irene Bovle, James Vincent, and James B. Ross are individually responsible for many of the creditable effects derived. As evident in the setting of the ballroom, the directing has been carefully and intelligently done. The interest is fairly well sustained. Two crooks are wanted by the police



SELIG'S LATEST!

July 12th

"A WILD RIDE"

The summer solstice has a Selig two-reel release worthy the name in "The Wild Ride." Can you imagine anything more speedy, spirited or interesting, for a real good run than a lovely lady racing over the South African veldt on the back of an ostrich—to arouse the military and thwart the hideous designs of murderous Zulus? "The Wild Ride" is a South African heroic—picturesque and potential.

July 14th

"THE ONLY CHANCE"

A railway drama of speed and thrill, in which a line-man overtakes the Limited in his Electric car and averts a collision.

July 15th

"THE TREE AND THE CHAFF"

A playlet of lovely symbolism—in which the example of a pure woman regenerates a young man who drifts with the wind.

July 16th

"SWEENEY'S DREAM"

Another rip-roaring comedy of the Sweeny series, in which the hod-carrier dreams he has been glided to the highest office in the gift of the nation—on the same reel is "Fancy Fowls" that has more class.

July 17th

"PUT TO THE TEST"

A pathetic drama of an ambitious young singer who loses her voice but finds it restored in the joy of motherhood—is an interesting theme charmingly handled.

July 18th

"GRANNY'S OLD ARM CHAIR"

A simple, telling play with big humanities to touch the heart and win the approval of all who see it—on the same reel with a Selig Educational from our island possessions.

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for a big "haul" from one of the city's rich families. One of the partners manages to check the ship containing the valuable art, the railroad station and secret it under the counter before being arrested. Months go by and the bag is sold at auction to the fiance of the girl, whose parents lost the jewels. Delighted at the value of his purchase, the young man gives the girl one of the jewels, which is later recognised by the parents. Immediately the police are called in to investigate the matter, and when it would appear that the innocent man was unable to prove an alibi, a detective is called in to investigate. The one weakness is that the same investigation could have been made by the police when the man was first arrested. This slight inconsistency cannot fail to suggest itself to most spectators, and for that reason the climax is rather weak. G.

The Pyramids and the Sphinx, Egyptian Architecture (Edison, June 25).—We have had pictures of various kinds and grades dealing with this subject, and some that treat it far more extensively than this one. But the three hundred feet of film here has been well utilized to give scenes of the most essential and picturesque parts of this particular section. The physical qualities of the film are good, and withal the picture should be well appreciated. G.

A Taste of His Own Medicine (Edison, June 25).—Herbert Prior is at his best in light, straight farce such as this, and Mabelle Tramell, playing concrete, is no less pleasing. Margaret Warner is the author. She has written a genuine farce with a genuine farcical complication developed with adequate skill. Included in the cast are Benjamin F. Wilson, Harry Gripp, John Sturgeon, Clara Adams, and Yale Ross. Charles M. Seay has done excellent work in the directing. Jones, a mean sort of a man with a jealous heart, decides to trap his wife by sending a note to her in a disguised handwriting, purporting to be from a former admirer and begging a clandestine meeting. Several incidents happen to convince him that his wife is untrue, but a taste of the police

station serves to set him straight. The wife took the note to the police captain and had him investigate. G.

The Kentucky Derby at Churchill Downs (Selig, June 25).—This film will prove especially interesting to those who are attracted by horses and horse racing. It deals with the Kentucky Derby, the thirty-ninth annual event at historic Churchill Downs, in Louisville, Ky., which attracted over 300,000 lovers of the sport for which this State is famous. Photography is excellent. G.

A Compromising Complication (Biograph, June 25).—There is something stirring all the time during this half-reel farce, and Edward Dillon as the "jerk guy" amazes in an amusing fashion, but just what he amazes in this farce is difficult for the spectator to see. There is something about a mayor's edict, "No flirting allowed in this town," and two young girls seem to be bent on some kind of mischief, still there is little plot or purpose in the whole affair. It is not very amusing as a farce however. G.

Mister Jefferson Green (Biograph, June 25).—This is a decided improvement as laugh-provoking nonsense over the picture preceding it on the same reel. Charles Murray, in the title-role of Jefferson Green, is a huge success: in fact, all the players enter into their parts with a zest that is catching to the spectator. Jefferson, because his spouse demands that he work, decides to have an amnesia. But when Green decided on such a course he little

knew where the affair was to lead to. He was unable to cope with the situation himself in, and so he got his physician working to carry him away from the scene of a dark town burlesque. It is an amazing anything we have seen on the screen some time. Alkalal Ike and the Hippopotamus (Edison, June 25).—At the close of the picture there is an amazing display of strength, though a little hard to understand, to quite compensate for the rather tame preceding. Of course, Alkalal Ike is a well-known characteristic of Edison's films, and friends of the genre when he is in action, for he has his own little ways to act one a-similair. But the action is slow in swinging around to the point, and Mr. Carney is forced to bear the burden of keeping the picture moving. There is in the barn theater an enormous comedian who is another distinguished devotee in the West, not alone for his size, but for the coarse effect he can produce and not "mug." Ike has in mind to do the show, and when he acts there the audience wants him to sleep and makes fun for him. But when the time comes for working, he refuses to wake. The audience is filled with fearful anticipations, and as a result his wife is called in for consultation. Her method of arousing him proves most effective. Ike learns his lesson. G.

REVIEWS OF UNIVERSAL FILMS



Every Inch a Hero (Gem, June 25).—Another in the series of the Billy Quirk comedy pictures, relating how he married and went out transforming to become an actor and earn a living. In a burlesque it is slightly amusing—though this idea has been burlesqued to death—and there is a commendable piece of work done by the actor playing the old man. The picture lacks, however, a complication or situation.

Lee's Great Cure (Imp, June 25).—A slapstick burlesque made in France, uproariously funny in some places. Lee rushes about the house and breaks up the furniture (a favorite "stunt" of the European burlesques), and his enemy pursues wildly breaking more furniture, but the cure is finally made. Lee gets \$8000 for curing a man suffering from nervousness.

An Indian Romance (Nester, June 30).—In this rather dull western melodrama there is the conventional chase, with a vast amount of aimless shooting where much powder is wasted but no one is killed. It is one of the poorest dramas produced by the Nester Company in some time.

Piligrimatic Cartoons (Imp, June 21).—Mr. Marry, the fence carpenter, shows his skill again as a humorist with the pen. It is a half reel that will be welcomed anywhere, but is a pity that it is on the same reel with such an inferior farce as *The Human Statue*.

His Mother's Love (Imp, June 25).—This story seems to be reappearing in the films. The disinherited son leaves his parents to seek his fortune. The parents, in turn, give him a tavern, give him a locket. Years later he returns, without revealing himself, to surprise his parents. The mother dreams that she murders the stranger and then discovers, through the locket, that he is her son. The next morning there is a happy reunion. In a little different form another independent company offered the same plot recently. The weak link in the present story is the fact that the next morning the mother, who does not dream, or even have an idea that he is the long missing boy. Unconvincing melodrama. The player who portrays the son is the poorest member of the cast.

When Lions Struck New Mexico (Frontier, June 21).—A dull farce of the eccentric knockabout type. A young married couple capture a swindling servant girl.

Fortune's Pet (Selair, June 18).—If this story had been presented soberly we believe an effective picture would have resulted. As it stands, the drama is many times confusing and puny. Consequently situations with decided possibilities do not "set over." A young man, the author's script, is refused further money by his father. After some time he signs a pact with his father's old boy, falls in with the villainous who try to frame a motor boat race, and captures a much-wanted jewel. His reward amounts to \$10,000, and "feelies," he wins the girl who owns the winning motor boat. The motor boat race is particularly confusing. The boy apparently takes forcible possession of the boat and runs off alone. Yet the dashes of the race show four boats, all of which have two occupants. The director is at fault in failing to bring out the story clearly. Barbara Tannant plays the motor boat owner prettily, and a little hotel sally is well done. Admirable photography.

A Rose at Sixteen, a Cactus at Twenty-five (Frontier, July 5).—Jack is an over-enthusiastic at being turned down by his sweetheart in favor of Joe that he goes West and settles down to serious working for a living. Twenty years later (it should be more like thirty to fit the title) Jack returns, with his head filled with old fashioned sentiment and a desire to see his former sweetheart. He finds that she is in an awful shrew, leading Joe to the very devil of a life. He is thoroughly annoyed. But Joe, too, is annoyed, for he wouldn't trade his wife and family for all of Jack's money. There is an episodic interest in a love affair between one of Joe's daughters and a neighboring young man, employed as an object of the lady's villainous disposition. It is a good comedy film, full of animation, at the same time needful of more originality at the end. There is no doubt that the actress in the role of the villain. She is a romantic melodrama, a variation of an old theme, but fairly well done generally.

The Secret of Padre Antonio (Frontier, July 5).—Old Rafale is proud of his stalwart young son Ramon, and sends him up from Mexico into the United States for a college education. Ramon is glad to go, for he wants to become worthy of a certain young lady whom he loves. While he is away Rafale is warned by Father Antonio that the authorities suspect him of conspiracy against the Diaz regime. So he flees across the border; but it has been too much for the old man and he dies, first dispatching a note to Don Cordova giving him his possessions and bidding him care for Ramon. Cordova at once appropriates funds due Ramon. Ramon returns and finds Cordova in complete possession, so he goes on the place as a vaquero, or cowboy. He meets his sweetheart, proposes and wins her. He comes to live Antonio to arrange for the wedding, and the good father tells him of how his father was compelled to go away. He discovers the letter to Cordova among that gentleman's papers. Thus is the wily Cordova deplored, thus Ramon gives his inheritance, and thus Ramon and sweetheart united. It is a romantic melodrama, a variation of an old theme, but fairly well done generally.

The Girl Reporter (Crystal, July 6).—The city editor gives Pearl an assignment to secure an interview from Mayor Brockly. The mayor is going out in his automobile. He leaves his valise and Pearl finds it. She takes it to the mayor's house and waits there for him. In comes a natty sneak thief, who finds that Pearl takes him for the mayor, and promptly plays the part. She gives him the valise. He ushered her into the mayor's office, locks her in, and departs. He is captured by a policeman outside. Mayor returns for his valise. And Pearl, and holds her as a burglar. She catches his gun, and holds him as a burglar. The policeman bringing in the natty thief, explanations are in order, and Pearl secures her interview. The picture would have a deal more force if it were shown that the mayor is ordinarily unapproachable by reporters. As it is now, the rizomato that Pearl goes through seems like an unnecessary complication. It is entertaining however, and productive of some mirth. Pearl White makes an excellent Pearl, and the actor playing the mayor makes her a good partner.

Muchly Engaged (Crystal, July 6).—Bright young man, so big hearted that he loves the entire opposite sex, generously engages himself to three different young ladies, which, when he is hit by a passing auto and brought home suffering from shock and the incident reported in the papers, brings the three fortunate dames in tribulation to his side. Strangely enough, the three refuse to share his affection between them, and depart in indignation, leaving him to the tender mercy of his conscience. A harmless little episode treated with spirit.

Mistaken Intentions (Gem, June 26).—A young man courting a girl mistakenly believes that his prospective father-in-law dislikes him and tries to elope with his sweetheart. But the ladder by which he climbs to her window falls down and the couple are compelled to go downstairs. Inside, the father is aroused, for he is causing out on a lounge in the hall in hope of catching a burglar. The daughter gets out safely, but the young man is forced to seek shelter beneath a tuberous cover. In this garb the young man impresses the father as a ghost and frightens him beyond measure, while the noise created sends the doctor out of the police. A real burglar has broken into the house in the meanwhile and the supposed ghost makes his teeth chatter. The situation has many funny moments. The policeman captures the burglar, while the young couple watch the fun from without. Father determines to teach them a lesson, so follows them, bring his pistol at their heels, until he gets them to the minister's, where he presents them with a marriage license. The story is founded on a good idea and is good fun.

The Head Hunters (Binax, July 12).—Except that it is rather of an inferior quality with regard to color and battle scenes, this two-reel picture is little different from many other Blood releases. One finds trouble in following clearly the thread of the story, and what we get of it is not particularly stirring. There is a siren in the story who lives up to the conventional reputation of a siren in actions if not in appearance, and there is a villain who pursues the heroine with relentless purpose. The hero is a young army officer, who arrives in the islands in time to forestall the plan of the villain, to whom she has been given by the head hunters, to whom she has been given by the villain. If wild, hand-to-hand fighting and shooting by arms that stand six feet from each other is exciting to some, then the fighting here will excite; but it is not consistent or realistic.

His Mother's Birthday (Imp, July 7).—In spite of too great a license taken by the author with regard to the plausibility of some of the incidents there is enough heart interest, due in a large measure to the acting of William Shay, Jane Farnley, and other fine players, to carry the piece along. Herbert Brenon is director of the picture, and it is questionable if the results will add to his reputation; details have not been attended to with thoroughness. If the author had given more continuity to the story and avoided such an abrupt prison escape and the policeman coming to the house with the confession which clears the innocent man, the whole effect would have been improved. Of course, the author hoped to work up a little scene over the mother's sick bed on her birthday with the boy in prison garb, his pursuers and the confession, but he has offended reason and consistency. Among other things there ought to have been some cause for the guilty man to have been.

EXCLUSIVE FILMS

Matrimony's Speed Limit (Selair, June 11).—When ruin faces Marion's sweetheart in the stock market and he refuses her offer of aid, the girl sends him a telegram saying that an aunt has died leaving a large fortune on conditions that he marry her before 12 o'clock. Then the girl hurries to his office. The young broker meanwhile tries to marry every woman in sight, but the girl reaches him by automobile and they are married. Then she confuses. It is rather absurd, even for farce, to think that anyone would attempt to marry every woman he meets. The work of the broker isn't funny at any time.

Gregory's Shadow (Selair, June 6).—When old Joe, the guardian of Marion, kills Jim, his nephew, in a quarrel, he throws the blame upon Jim's brother, Rick. Old Joe tries to make love to Marion, but is repulsed, as the girl loves Rick. The old man is haunted by visions of the murder and finally writes a confession while sleepwalking. Finally, upon his deathbed, he makes a full confession. So here is a happy climax between Rick and Marion. How Rick is liberated and comes to the bedside from prison isn't explained. The relationship between Jim and the old man isn't established until the drama is well under way. Marion Swayne is passably good as the dancer, while the remainder of the cast is but fair. The old man is overplayed. The story is unconvincing melodrama.

The Ghost of Seaview Manor (Dragon, June 18).—Desiring to buy the property belonging to a lone girl, two villains plan a ghost campaign. They mean to frighten the girl into selling her house at any price. Probably they would have succeeded in their purpose had it not been for the timely intervention of a young neighbor who exposes the secret of the ghost, pursues the villains, is overcome and then rescued, and later marries the girl. But the last is only suggested; it is to come later. The one who is a regular pattern of pictures the plot will be recognized immediately as a conventional affair. The producer or, rather, the director, has staged and directed his story with sufficient care, and the acting is up to the average. Played as straight farce, the picture might have been made the means of considerable laughter; as drama, it is impossible. There was a time when the spectator accepted such stories, but that has passed. The photography is passable.

For Old Time's Sake (Plot, June 6).—Lottie Pickford, playing one of the lead female roles of this photoplay, has an abundance of natural grace and sweetness. She is called upon to do no real acting—no one in the cast



THE THANHOUSER THREE-A-WEEK

NEXT JULY THREE REELERS

LITTLE DORRIT

—After Dickens—

With Maude Fealy

TANNHAUSER

—After the Opera—

With Marguerite Snow and James Cruze

Of Course, You Have Shown "KING RENE'S DAUGHTER,"
Miss Fealy's First Photoplay.

For the Week of Sunday, July 6

SUNDAY, July 6—No release, because of three reel release of preceding Tuesday.

TUESDAY July 6—"FOR THE MAN SHE LOVED," telling of the thrilling courtship of a ranchman's daughter by rival cowboys.

FRIDAY, July 11—"AN ERRAND OF MERCY," which is accomplished by a famous physician, who receives unexpectedly a greater fee than gold.

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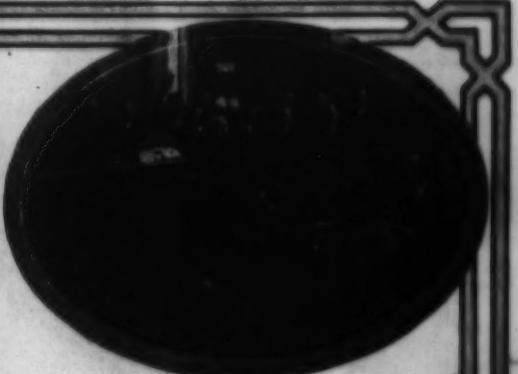


*Released on Friday, July 11
"THE STATUE OF FRIGHT"*

A man who has trifled with the love of a girl buys a statue which her father has wrought and for which she has paid. The sculptor learns the purchaser's identity and sees his chance for revenge. Instead of the statue, he brings the body of his dead daughter to the reception at which the statue was to be unveiled. Intense, gripping, powerful is this Eclipse-Klein feature in two reels.

*Released on Saturday, July 5
"THE MINER'S DESTINY"*

Put yourself in the place of a man wrongfully convicted of a crime. Imagine his sufferings through long, endless years, his waiting and hoping, and finally the wonderful burst of thankfulness that seizes him when Fate, with one sweep, sets him square with the world. That's the story of this Pathéplay in two reels.



Four Vivid, Engrossing, Multiple Features

A crook play, a labor movement story, a film dealing with misdirected justice, and a picture of love and human interest. The best of the week's production of brains and cleverness.

In preparation now are these features:

"A Wild Ride"—Selig—2 reels—Released July 12

"The Diamond Mystery"—Vitagraph—2 reels—Released July 14

"The Fight at Grizzly Gulch"—Kalem—2 reels—Released July 16

"The Secret Formula"—Pathéplay—2 reels—Released July 18

GENERAL FILM COMPANY, 200 Fifth Ave., New York

*Released on Monday, July 7
"THE FORBIDDEN WAY"*

Can a crook reform—a gentleman crook? Here's the case of one whom circumstance turns square. The love of his employer's daughter keeps him on the straight and narrow path. But his old pals ferret him out, the girl who loved him as a crook turns upon him, and his past catches up with him. E. H. Calvert is the master thief and the Essanay players appear in this stirring story of the underworld and the upper crust. It's in two reels.



*Released Wednesday, July 9
"A HERO AMONG MEN"*

A strike in a dynamic plant—picture the possibilities. The mob advances on the executive building—where the officers and the president's daughter are gathered. Suddenly the workmen halt. The building, filled with explosives, is afire. It's a situation that tries the mettle of men, and one man proves his worth. That's the Lubin film, in two reels, produced by Barry O'Neill.



is—but she affects one with her youthful personality. The cast is above the ordinary in personality. The picture is favorably produced, and makes eighteen minutes of pleasant entertainment. In spite of the fact that some may have seen the same story before, produced some time ago by one of the license companies. The old square seems to interfere with his son's marriage to a little seamstress in the village. The mother of this girl goes to the father and, disclosing her identity as his old sweetheart, asks him if he remembers the days of his youth. They were engaged, but his father refused to countenance the marriage and the couple were finally separated. Remembering his own loveless match, after the retelling of this story, the father consents for old time's sake. G.

When a Girl Loves (Pilot, June 5).—When a girl loves she loves, and that is the only point brought out in this one-reel photodrama. Lotte Pickford and Louise Vale enact the roles of the girls, and both carry themselves creditably. George Morgan is seen as the secretary, whom the heroine falls in love with, and Edgar Davenport plays the villain, or the rich man who would marry the girl. The picture is well staged and photographed, and it seems there is no apparent scheme. It is not having a plot of any character it has none. Motives are absent, and the villain in the tale is materially connected with the story so far as we can see. G.

Shanghaied (Great Northern, June 21).—The story is of but fair interest. Willy, in love with the shipowner's daughter, Lulu, becomes mate of the Edna. In a cafe he is shanghaied on board the Cuttlesab. The cafe owner's daughter goes to the curate, the ship-owner and his daughter appear, and there is a ship chase. Willy leaps from the Cuttlesab and is rescued. Acceptable in presentation. G.

Strangers from Nowhere (Solax, June 26).—Very old and elemental symbolism. Alice and her artist husband are dissatisfied with poverty, and when the painter says he would "sell his soul to the devil if he were to appear" his Satanic Majesty comes. The wife is tempted to a bally by "a rich young fool," under guidance of the devil, but conscience wins her back to her husband again. The first setting does not indicate any apparent poverty. Passable in presentation. G.

An Unexpected Meeting (Solax, July 2).—Two young beneficents, weary of the warm weather, plan to visit the seashore, making their wives believe that they are going to the mountains for their health. At the seashore they meet their wives while in the company of two other girls. The farce ends by the wives leaving their husbands after chasing them into the sea. There is little to amuse in the picture. G.

The Flea Circus (Solax, July 9).—Most every one has heard of the flea circus, but to be appreciated it must be seen on the screen. Through a microscope the fleas are brought up close to the eye in an enlarged state. Fleas walk the tight rope, jump through hoops, work a treadmill, pull little buggies. Besides being amusing, the picture is interesting from a scientific standpoint. Some bits of the photography are not of the best, but in every other particular the picture is good. G.

When the Cat's Away (Gaumont, June 26).—A foolish bit of nonsense wherein three policemen join in a party with three maids when the master and mistress are themselves attending a party. When the master and mistress return they are arrested as housebreakers because of the costume they wear (they have been to a masquerade ball), and the master afterward feels so pleased that the policemen should take his property so well, that he gives them each \$5. The first portion of the farce is slow, but it winds up with a good laugh.

MUTUAL FILMS



The Tale of a Black Eye (Keystone, June 19).—This burlesque takes up about 800 feet of film, and the nonsense is productive of laughter from start to finish. Fred Mace is, of course, responsible for much of this, but the situation itself is ably handled and somewhat unique. Fred returns home, and tells his wife an awful whopper respecting the black eye he carries; he paints himself as a hero of the first water. They attend a picture show, and the screen tells a different story. Fred tries to get fresh with some models in a department store, while the camera was taking the Spring fashions. Then Fred was thrown out. His efforts to retrieve this knowledge from his wife, the shielding of her face with his hat while trying to tell her an amazing story is screamingly funny. The picture tells its own story without the use of sub-titles. G.

Mimosa's Sweetheart (Majestic, June 20).—With Fred Mace playing the lead, this burlesque promises a fair amount of fun and laughter for those who delight in this sort of foolishness. Fred Mace, of course, is good. G.

Out and In (Keystone, June 19).—Rather an amusing trifle, used to fill out the reel which contains The Tale of a Black Eye. A prisoner escapes from jail, is pursued, and hides in a wagon underneath some hay. This hay is scheduled for the prison, and when the prisoner emerges he finds himself back where he came from. G.

The Message of the Flowers (Majestic, June 10).—For the theme of this picture the author has taken one of the most conventional possible. After meeting a city fellow the little girl grows tired of her country boy. Learning that the city fellow has an advanced wife, the girl suddenly discovers that her affection was only temporary. Why she falls sick is not shown, unless it be with longing for the other man whom she discarded. Naturally, he returns and forgives. Photography is deficient. G.

The Tongue Mark (Majestic, June 15).—One of the first in a series of burlesques produced by the Majestic Company and featuring Fred Mace. It concerns a detective who comes to identify the person leaving a tongue mark on the window of a robbed house. He gets himself into considerable trouble, trying to force everyone to open their mouths, only to find in the end that the tongue belongs to a dog. For this

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variety of burlesque the picture is rather dull. G.

Wallingford's Wallet (Reliance, June 21).—The most praiseworthy virtue in this picture—and there are many—is the excellently thought out plot. The situation is comparatively new, which adds materially to the value of the piece. The author has weakened only at the finish, allowing his story to peter out with the proper explanations and exits lacking. The picture will be approved by a large majority of the picture patrons. G.

LICENSED FILMS



How a Blossom Opens (Pathéplay, June 24).—The exceptionally fine quality of the Pathéplay educational films is thoroughly maintained in this picture. With great care that not a detail of it shall be incomprehensible, a group of carnations is shown ready to blossom. In a few moments time, the progress of some three weeks' growth is covered. The swelling and upward growth of the bud prior to the bloom is shown with the final stage of maturity. Another process shown is that of the stamens buds that blossom consecutively, and are finally killed by the frost. This film is of the highest quality. K.

The Carrier Pigeon (Pathéplay, June 24).—Another educational film of the highest order. This picture should be put up as a model for study by manufacturers of educational pictures in general. First, the difference between the carrier and ordinary pigeon is pointed out. An exhibition of temporization follows, this being an instance of how they refuse to tolerate strange pigeons about. Next comes the birth and growth, ranging from the fact that the female lays two eggs at a time to the various stages in the period of incubation. Identification rings are fastened on the leg while the bird is young. At the end of about three weeks, during which time the mother continues to care for them their training commences. They are taught to leave the cage when a flag is displayed, and return when it is taken down. The return is rewarded by a meal. Messages are weighed in on the tail feathers. A pigeon match is an event of interest. The birds being shipped to some distant point, where they are released. Two thousand released at once is a sight worth seeing. The winner of this particular match constitutes this particular film, having covered a distance of 576 miles from Saragossa, Spain, to Paris, France, in nine hours, fifteen minutes, and seven seconds. As a whole, a highly creditable production. K.

Across the Rio Grande (Espanay, June 24).—Two sweethearts, engaged to be married, are parted at the demand of a stern father. The young man goes West. The girl has a child, and, twenty years later, this child, grown to manhood, also goes West. Soon after his arrival, he becomes involved in a gambling quarrel, loses all the hills, followed by a sheriff and posse. In the hills he finds his father. A reconciliation takes place. The young man is seized and borne away. But the father circumvents the party, holds them up, and directs his son to escape. This the son does, going across the Rio Grande River into Mexico. The father goes into custody in his son's place. All this is active, but the ending has no relation to the beginning. The lapse of twenty years so changes the girl that she is not readily recognized, while calling her a "widow" complicates and confuses inasmuch as there is nothing to imply a marriage between the father and herself. Or, for all we know, the boy may not be illegitimate, but the son of another man. The situation is a fresh complication to which there is no outcome. That the son has escaped over the Rio Grande means nothing in the incomplete story of father and mother. The parts are well interwoven. K.

Lover's Old Sweet Song (Edison, June 21).—Every now and then we must have an old sweet song picture where two hardened hearts, separated by the lie of fate, are brought together out of the gloaming through the playing or singing of some melody. The only trouble and the trouble that always beats such a picture is that the spectator is unable to hear and enjoy with the players that old love song, and because of that it is evident that the sentiment really affects us to a great extent. Such a scene needs a soft rendition of "Hearts and Flowers," with either snow falling or apple blossoms blooming—and we have neither of them here. Mabel Truelle plays very well, and she does the impossible, or at least improbable things in the picture with a good grace and a sad face. Her sad face is natural to one who has just lost, or thinks she has lost, her sweetheart, but a cloudy memory is lost. Girls' minds are not ordinarily deranged because of sweethearting, and unless the circumstances surrounding the event are exceptionally tragic—which they are not in this case—such a turn in the plot rather bores one with its utter conventionality. The situation is weak, intrinsically, at the finish of this picture, and the fault does not lie with the acting or the directing. Music has been credited with working wonders, but that it is the wonder worker shown here is questionable to the spectator in the disadvantage of the picture. Continuity is rather weak in the action. Augustus Phillips plays the hero. Mark Swan is the author. G.

Ignorance is Light (Labis, June 21).—What has been said before by many others besides ourselves we lose the privilege of repeating once again. Great Hawley is not well cast as an instance of the moral type, and it is a pity that she is forced to play such parts. We have had the pleasure of witnessing Miss Hawley in other roles than those where sedate and matured refinement counts, and we know that she is highly capable in such roles, but with full respect for the excellent talents of the actress, we suggest that such a part as the head here would be far better off in the hands of a player more naturally suited to it. In theme the piece is slightly similar to one produced by the same company some weeks ago, but it seems that in this case the author has only half-digested his subject before attempting to write it. With a fair amount of clearness he has brought the story up to that point where the girl, with love as an incentive, has acquired learning with the result that she is in the background at the self-sacrificing admirer, ready to teach in order that the one he admires may be a fit companion for the more lucky city chancier, but from here on the action takes the road of least resistance. The author has taken the easiest means possible to crawl out of a complication with a feeble ending as the result. The girl simply says without preliminary preparations that count, "Why, teacher, you are the one I love—can't you see it?" If he could he could say more than the spectator did. Edwin Carewe enacts the part of the teacher. G.

The Jury's Verdict (Pathé, June 21).—Though long and rather involved subtleties were necessary to carry the full meaning and force of this picture home to the spectator, it scores with much vigor. The father is inclined to overact in his big scenes and little scenes, but his general bearing being more to offend than to please. A famous criminal lawyer is called upon to defend the wife of his dead son accused of murder. He is drawn into the case, at first unaware of the girl's identity, but her sincere pleading convinces him of the truth of his story, and he makes his plea to the jury.

exclaiming at the crucial moment that the victim was his own son, who had, after finding the responsibility of supporting a wife and babyarella, committed suicide. The father's collapse after this plea is one place where the father seems to overdo it a trifle. And, again, if, in the exposition of the play, a close affection could have been defined in the father for his son, even though he did feel constrained to cast him off, it is quite possible that the oaths of the final situation would have been more keen. The father's continued show of coldness toward his son from the first makes it appear as if the necessity of defending the woman accused of killing him was not so much of a strain after all. G.

Arriet's Baby (Vitagraph, June 21).—Few, if any, producers surpass the Vitagraph Company in the ability to manufacture successful heart interest photoplay. This is impressed upon us by having the pleasure of viewing another of their tearful stories. Arriet's Baby, Lee De Lancy as the sailor lad who returns to find his dreams of happiness wrecked and the dying girl, begging him to care for her baby, is a fine figure. Norma Talmadge, playing the girl, is very pleasing. So it goes through the cast. William Shee as the old father gives a delightful character study, and Robert Galliard makes a very realistic degenerate husband. A girl marries for money and to please her father, the one pearl turns to dust in her hands, and the dice are thrown with spectacles. G.

One the Birth of a Child (Kalem, June 21).—Marc Edmund Jones is the author of this excellent drama produced in a highly appropriate manner by the Kalem Company, with Paul Hurst, Marin Sais, William H. White, Eddie Rahman, and James W. Horne making up the cast. It is the kind of subject that might easily have been spoiled by wrong treatment by the director and players—a too strenuous treatment would have made impossible melodrama of the piece. But the Kalem Company has done admirably. The story is told in a concise, straightforward way leading up to an agreeable climax. Fred, an ex-convict, has, by constant effort established himself in the confidence of his employer when a regrettable circumstance threatens to make him an outcast from society the second time. The office boy, however, clears Fred, and the employer sees his mistake when the right man is accused and apprehended. G.

Fancy Poultry (Belize, June 20).—Here is something to delight the chicken fancier, and incidentally educate those who anticipate fortunes in chicken-raising. Here is to be found a wide assortment of the various kinds of fowl produced by artificial breeding, by elimination of the undesirable rather than of the unfit. A preponderance of those monstrosities, Golden Polish, White Crested Polish, Houdans, and the others suffering from water on the brain, is to be found in the film. The Silver Fainted Hamburgs, White Faced Black Spanish, Blue Leghorns, and Mottled Anaconas also figure. As a matter of fact, however, there is not enough of interest in the survey. A Department of Agriculture exhibit would be of more popular concern. The fowl are already seen standing against a chicken house background. The opportunity of the cinematograph educational subject has been sadly neglected. There is absolutely no attention to merits or defects of even habits of the species, most of which could have been shown in interesting views that would have aroused something more than the scattered "cluck-clucks" and suppressed titters that came from the audience. The film has touched upon a large subject, but its treatment of it is scarcely adequate or even to the point. K.

The Delayed Proposal (Vitagraph, June 20).—This is a high-sea romance. Whenever Jack tries to propose to his pretty companion, something comes up to irritate him, to interrupt. First, there is a contemptuous and ill-mannered count, who is a rival as far as his intentions are concerned. Then there is a grumpy passenger, who will persist in occupying the seat opposite the couple. And finally, something literally comes up, and Jack is driven to his cabin with an attack of seasickness. When the ship docks, the count proposes to our young lady, but Jack, now driven to desperation, appears in his naiads, kneels on the pier, and is promptly accepted. The seasickness device is somewhat overworked, but the comedy is generally good. As Jack, Maurice Costello is his own genial self. Marian, the girl, is really lovable in the person of Clara Kimball Young. James Young as the no-account count certainly does count, while William Banous supplies very good reason for the passenger to be grouchy. K.

LICENSED FILM RELEASES

Monday, July 7.

(Bio.) A Sea Dog's Love. Com.
(Bio.) The Noisy Suitors. Com.
(Edison) Over the Great Divide in Colorado. Sc.
(Edison) Winnie Winnie's Way. Com.
(Edison) The Forbidden Way. Two parts. Dr.
(Kalem) A Stolen Identity. Dr.
(Labis) The Mysterious Hand. Dr.
(Pathéplay) Pathé's Weekly. No. 30.
(Selig) The Trail of Cards. Dr.
(Vita.) The Glove. Dr.

Tuesday, July 8.

(Edison) Scenes of Other Days. Sc.
(Edison) The Daughter of the Sheriff. Dr.
(Labis) The Prints of the Business. Dr.
(Pathéplay) The American's Bride. Dr.
(Selig) Old Doe Yak (First of the Belllettes Series). Com.
(Selig) A Jolt for the Janitor. Com.
(Vita.) Count Barber. Com.

Wednesday, July 9.

(Edison) His Mother-In-Law's Visit. Com.
(Edison) The Outer Shell. Dr.
(Kalem) The Treachery of a Scar. Dr.
(Labis) A Hero Among Men. Two parts. Dr.
(Pathéplay) The School Ma'am. Dr.
(Selig) The Reformation of Bill. Com.-Dr.
(Vita.) A Millinery Bomb. Com.
(Vita.) Solitaires. Com.

Thursday, July 10.

(Bio.) The Enemy's Baby. Dr.
(Kalem) A Flurry in Diamonds. Com.
(Labis) When Love Loses Out. Com.
(Labis) Building a Trust. Com.
(Pathéplay) Pathé's Weekly. No. 31.
(Selig) Hannigan's Harem. Com.
(Selig) Made a Coward. Dr.
(Vita.) The Carpenter. Dr.

Friday, July 11.

(Eclipse) The Statue of Fright. Two-part Dr.
(Edison) In the Old Dutch Times. Dr.
(Kalem) The Sign. Dr.
(Kalem) Cosmopolitan New York.
(Labis) On Her Wedding Day. Dr.
(Pathéplay) Porcelain.

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(Selig) Budd Dobie Comes Back. Dr.

(Vita.) A Spirit of the Orient. Dr.

Saturday, July 12.

(Bio.) The Mistake. Dr.

(Edison) The Diamond Crown (Being the First of the Series of "Kate Kirby's Cases"). Dr.

(Bio.) Broncho Billy and the Western Girls. Dr.

(Kalem) Rounding Up the Counterfeitors. Dr.

(Labis) Her Only Boy. Dr.

(Pathéplay) Dynamite, the New Farm Hand. Sc.

(Pathéplay) A Little Trip Along the Hudson. Sc.

(Selig) A Wild Ride. Two parts. Dr.

(Vita.) The Molding. Dr.

UNIVERSAL COMPANY RELEASES

Sunday, July 6.

(Crystal) The Girl Reporter. Com.

(Crystal) Muchly Engaged. Com.

(Eclair) In the Night. Com.

(Eclair) How Diamonds Are Made. Dr.

(Rex) Suspense. Dr.

Mondays, July 7.

(Imp.) His Mother's Birthday. Dr.

(Nestor) The Proof of the Man. Dr.

(Gem) Billy, the Wise Guy. Com.

Tuesday, July 8.

(101 Bison) The Powder Flash of Death. Two parts. Dr.

(Crystal) True Chivalry. Dr.

Wednesday, July 9.

(Nestor) John the Waggoner. Dr.

(Powers) Eddie's Aunt. Com.

(Eclair) The Trail of the Hanging Rock. Two parts. Dr.

(Univ.) The Animated Weekly No. 70.

Thursday, July 10.

(Imp.) The Wop. Dr.

(Rex) Beauty and the Beast. Three parts. Dr.

(Frontier) The Frontier Twins Start Something. Com.

Friday, July 11.

(Nestor) Four Queens and a Jack. Com.

(Nestor) When He Wore the Blue. Com.

(Powers) Morgan's Treasure. Two parts. Dr.

(Victor) A Modern Witness. Dr.

Saturday, July 12.

(Imp.) Oh, You Flirt. Com.

(Imp.) Lightning Sketches by Hy. Mayer.

(101 Bison) The Head Hunters. Two parts. Dr.

(Frontier) The Line Rider's Sister. Dr.

EXCLUSIVE SUPPLY RELEASES

Monday, July 7.

(Dragon) Ticket of Leave Man. Two-part Dr.

Tuesday, July 8.

(Gaumont) His Master's Voice. Dr.

(Gaumont) Making of Tapestry.

Wednesday, July 9.

(Solax) The Flea Circus. Scientific and com-dy.

(Gaumont) Gaumont's Weekly. No. 70.

(Ramo) Dangerous Sympathy.

Thursday, July 10.

(Gaumont) The Trombone Marathon. Com.

Friday, July 11.

(Solax) As the Bell Rings. Dr.

Saturday, July 12.

(Great N.) The Jolly Recruits. Com.

MUTUAL FILM RELEASES

Sunday, July 6.

(Maj.) (Title not reported.)

(Than.) (Title not reported.)

Monday, July 7.

(Amer.) San Francisco, the Dauntless City. Sc.

(Keystone) Safe in Jail. Com.

(Bell.) A Rural Romance. Dr.

Tuesday, July 8.

(Maj.) (Title not reported.)

(Than.) (Title not reported.)

Wednesday, July 9.

(Broncho) Grand Dad. Two-part Dr.

(Mutual) Mutual Weekly. No. 28.

(Ramo) Man and Woman. Two-part Dr.

(Bell.) The Wager. Dr.

Thursday, July 10.

(Amer.) The Foreign Spy. Dr.

(Keystone) The Telltales Light. Com.

(Mutual) (Title not reported.)

Friday, July 11.

(Kay-Bee) The Banshee. Two-part Dr.

(Than.) (Title not reported.)

Saturday, July 12.

(Amer.) The Song of the Son. Com.

(Amer.) A Garden City in California. Sc.

(Maj.) (Title not reported.)

(Bell.) Hearts and Flowers. Two-part Dr.



BIOGRAPH FILMS



FOR THE WEEK COMMENCING JULY 7TH, 1913

MONDAY

THURSDAY

SATURDAY



THE NOISY SUITORS AND A SEA-DOG'S LOVE

Farce Comedies

THE ENEMY'S BABY

It Ends the Feud

THE MISTAKE

The Story of a Wife's Coming
and Her Husband's Friend

BIOGRAPH COMPANY NEW YORK

REVIEWS OF LICENSED FILMS



Mrs. Hilton's Jewels (Selig, June 18).—Excitement and suspense are the telling elements in this melodramatic picture. It sets up "over" with considerable power. The story leads up to the situation in which we find a woman who has broken a vault with no relief in sight. Her husband has locked her in accidentally, and for hours she struggles ineffectually to call some one to the rescue. It is evening before the husband discovers what has happened, and then, in order to prolong the suspense, he is made to forget the combination. For some purpose not made entirely clear he leaves the house in a hurry, and is conveniently waylaid by thugs. He offers them \$10,000 if they will return with him and free the imprisoned woman. This they do in a well-managed scene by blowing open the door of the vault. Kathryn Williams and Henry W. Otto give natural performances in the principal roles.

We Would Fix Things (Edison, June 18).—Characters modeled along the lines of Mr. Butinsky have long been popular with newspaper humorists. In pictures, too, we have seen them before, but not often enough to wear out their welcome. There remains plenty of opportunity for broad farce in the predicaments of a man who habitually meddles in affairs that don't concern him, and William Bechtel, in the principal role of this 600-foot film, makes the most of farcical possibilities. The climax of his misfortune is reached when he attempts to stop a leak in a pipe and gets a ducking for his pains. Edward O'Connor makes much of the small part of the plumber, and for the rest Director C. Jay Williams has utilized a large company to advantage.

Civic Parade (Edison, June 18).—Such films as this are of interest in every city of the country. They tend to make impressive the departments that govern the greatest municipality in America. The photography is fair in spite of the rain that did its best to mar New York's most recent civic demonstration.

A Tour Through Touraine (Pathéplay, June 17).—Another fine scenic and travel picture produced by the Pathéplay Company, taking the spectator through Touraine, France, and showing him the various examples of beautiful architectural splendor built by kings of France from the fifteenth century to the Revolution. The picture is pleasing and not a little instructive.

Rhodes, Asiatic Turkey (Pathéplay, June 17).—On the same reel with *A Tour Through Touraine*, this picture is interesting because of the old ruins of historic value shown. Photography is of good quality.

Out of the Beast a Man Was Born (Lubin, June 17).—Romane Fielding, author, director, and leading man in the one-reel pictures given us a study in human nature that must meet with the approval of all who see it. That the picture is somewhat deficient in action is to be regretted. Mr. Fielding has depended to a great extent on expert directing, and his own personality and power to carry the idea or situation over and make clear the problem. In even a larger measure than could be expected of most players he has succeeded; his character delineation in scenes where he forced the boy to eat by nearly twisting his arm off, and later where he goes to return the stolen money is of rare quality but there are moments that one feels the need of firm action bearing down upon some definite situation. Photography is splendid, and the settings, all exterior,

are appropriate for the story. As a brute, he mistreats a boy who makes a companion of three men. After stealing a pocketbook, Joe (the boy) is injured by a train. His companion is played by Richard Wangemann and Morris Cytron, desert him, but the boy remains. It is the care and attention of the boy that finally works the regeneration of the beast. Betty Johnson plays the boy acceptably, though it was difficult for the spectator to forget that the part is being played by a girl.

Anonymous Love (Essanay, June 17).—In the main a quiet farce leading up consistently to a climax that cannot but fail to produce a big laugh. John Stepling enacts the lead role in his usual droll and pleasing style. John is the village postmaster. A fair young widow comes to the post office to make out a money order for her negro maid. Falling in love with the widow on first sight, and believing the name signed on the money hers, he commences to send anonymous flowers and jewelry. Naturally the negro maid receives these. Later there is a robbery in the widow's house, and John reads of this. He sees the jewelry on the colored girl when she comes to the post office for mail, and, suspecting her of being a thief, has her arrested. The widow is called in to straighten out the trouble, and the poor swain finds his mistake. Perhaps an insert during the last scene, bringing the characters closer up to the camera so that the facial expressions could be better observed would have improved the climax. We have seen the same idea used before, but not so successfully.

The Rise and Fall of McDoo (Biograph, June 19).—Charles Murray, playing leads in Biograph comedies for some time now and one of the best pantomimic comedians seen on the screen, plays the title-role in this burlesque farce. McDoo at home is a suspected husband. Away from home he is the champion fighter in the ring. Some of the boys have suffered by his popularity secure the services of another "pug" to show McDoo up, but McDoo refuses to be shown up. He lays low every one who displeases him. But one fellow, wiser than the rest, seeks the wife to conquer the husband. Under his wife's blows McDoo retreats from the throng of girls in humiliation. While the direction seems efficient, it is the humorous work of Mr. Murray that compels the most laughter. The story is slight and trite.

Almost a Wild Man (Biograph, June 19).—Though a burlesque, there might have been more point or sense to this. Individually, the players are clever and what mild amusement the picture may afford is due mainly to them. Dell Henderson is the director and he has made quite as much out of the story as possible. Charles Murray clouds his face too much with his hat and over his eyes, and that is to be regretted, for his facial expressions are often delightfully laugh provoking. Gus Pixley, as the wild man, and Edward Dillon, as one of the friends, complete the splendid comedy trio.

The Rustler's Spur (Essanay, June 19).—One of the Essanay Western dramas of the conventional kind, wherein the sheriff loves a girl whose brother is a horse thief. The acting is acceptable, but at times one experiences difficulty in following the thread of the story owing to faulty continuity. The sheriff is called to investigate the robbery of several horses. Near the gate of the corral he finds a spur. Later, while visiting his sweetheart, he discovers the mate to the odd spur on a boot the girl is mend-

ing. Though he attempts to carry out his duty as the sheriff, the girl prevents and the boy escapes to Mexico. Because the sheriff refused to allow the boy to go the girl is hurt, but when a letter arrives stating that the brother is safe and leading a straight life, she relents and is claimed by the sheriff. The general quality of photography and settings is good.

A Father's Love (Lubin, June 19).—Out of employment, with a starving wife and a sick child to care for, a young man holds up a bank cashier and takes his money. Later this young husband has occasion to be of service to the child and wife of the bank cashier. The family of three come to thank him. The cashier is nonplussed to find the hold-up man as his benefactor. Perhaps to some the hold-up may not appear justified, but the author has painted the suffering and despair of the husband enough for the average person to forgive him at least after he makes restitution. The cashier's debt of gratitude might have been made stronger by having the workman save the child as it is, he only picks the child up, and carries it to the doctor after the accident. With this done, the cashier's excuse for forgiving the workman for robbing him would be more consistent. Heart interest in the picture is fairly well brought out. Isabella Lamon as the workman's wife is charmingly sympathetic. The role of the workman, played by Jack Standing, is not so well handled. Mr. Standing does not appear sincere and natural in the stooping, shambling pose he assumes. Henrietta O'Beck enacts the child. John Ince is the cashier. Mary Stuart Smith, his wife, and Baby Nelson their child. The author has developed his theme evenly, allowing for some good scenes and an impressive climax. The sub-title to the last scene reading: "The cashier meets the hold-up man" is unnecessary, and tends to spoil the effect. The meeting is perfectly obvious and needs no announcement.

Bob Builds a Boat (Lubin, June 19).—Another in the series of the Bob Thomas blunders, running about 400 feet, and it is a farce that will date from the year 1919. In the sub-title to the last scene, which shows three men with their feet in a ball of hot water and colds in their heads. It is witty and makes the biggest laugh in the picture. The idea for the piece has been used a number of times before in similar pictures. Bob and his friends build a boat in the cellar, only to discover when it is finished that the door is too small to let the boat out. They decide to tear down the door. With pleasant anticipations the three men pile into the boat and row forth. In the middle of the sound the boat springs a leak, and begins to sink fast, and only the quick action of their friends on the shore saves them from a watery grave. Robert Fischer enacts the title-role. Kempton Green plays Tom, Vivian Prescott, Vivian and Clarence Elmer Clarence.

Hilda Walkes (Essanay, June 19).—The comedy complication in this film is far-fetched, but if improbabilities are overlooked it should be an amusing offering. Some of the situations are in themselves highly laughable. When a husband bids his wife good-by in the morning he has implicit instructions not to return until he has engaged a servant. The husband stumbles into a matrimonial agency by mistake and secures a Swede, called Hilda, whom he believes that she is to become the man's wife. They stop at a church, where a wedding is being rehearsed, and Hilda, supposing she has been married, acts accordingly when she reaches her new home. Trouble starts in earnest: Hilda is thrown out of the front door, only to return, accompanied by incensed relatives, and eventually the head of the matrimonial agency receives a thorough shaking up. The picture is very well acted, particularly by the player in the role of Hilda.



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